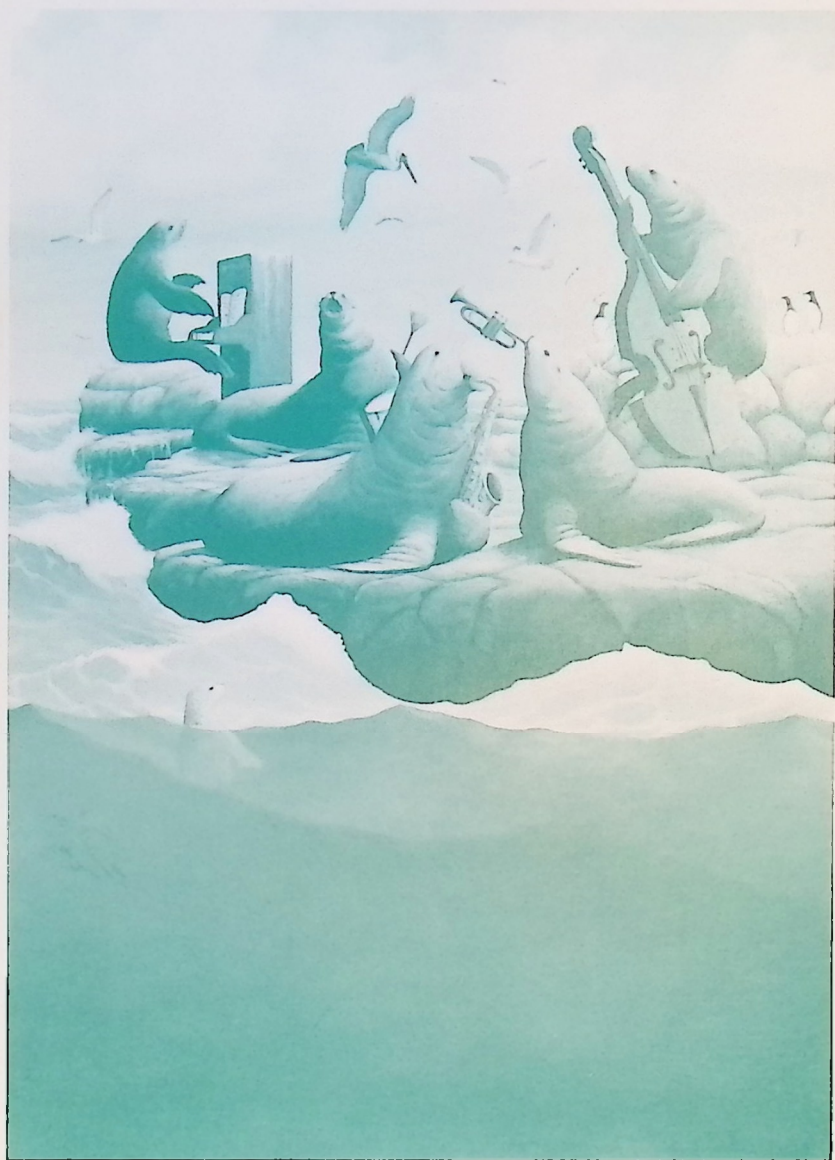


K S O R

Guide

TO THE ARTS

JULY 1986



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The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.

K S O R

Guide

T O T H E A R T S
J U L Y 1 9 8 6

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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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FROM THE DIRECTOR'S DESK

NPR: Going Forward



The public radio conference was held in April and there were separate meetings for the nation's two major public radio networks, National Public Radio (NPR) and American Public Radio (APR). It's been a while since this column was devoted to the activities and conditions of either network, so I thought an update might be timely. This month and next we'll feature a report on each network's present and future activities. This month: NPR.

NPR is the largest of the public networks with over 300 member stations. The Public Radio Conference is actually the annual meeting of the NPR member stations which own and govern the network. The conference culminates in the annual corporate meeting, just like a shareholders' meeting, in which issues of concern are hammered out and decisions arrived at.

Last year's annual meeting ran seven and one-half hours (with no break for meals). The summarized minutes presented for adoption ran over twenty pages. Resolutions and amendments flourished.

This year's Public Radio Conference had the largest attendance ever (over 700 persons). The annual meeting lasted about 45 minutes capping three days of smaller working sessions and programming discussions. And it was by far the most positive and reassuring meeting of the NPR stations in years.

In 1983, NPR almost went bankrupt. The last \$200,000 of its more than \$7 million life-saving emergency loan from the Corporation for Public Broadcasting was paid in full last month. Many of the network's programs disappeared during the crisis. But the daily news and information programs have remained, albeit a little leaner than they should be. The total of NPR arts and performance programming hours offered now exceeds the figure in 1983. This despite the fact that there were many who questioned whether NPR shouldn't retire from the arts area entirely and leave the field to American Public Radio.

There was much discussion at the meeting about a new NPR program which is being auditioned for stations over the past six months. The program's full costs have been secured from underwriting but some stations, including some of the

principal APR stations, argued that NPR should not launch the program regardless. We hope they do and look forward to carrying it should it become available. It would result in a major change in our daytime schedule.

Frankly, I've been worried about NPR over the past two years. Doug Bennet, the network's president, kids me occasionally and says I'm being too pessimistic. Happily, it would seem that he's proving me wrong. There is a "can do" sense at NPR that has been absent since 1982. It's refreshing.

The piloting of a major new daily program service devoted to the arts is perhaps just the most visible example of that atmosphere. There was also a lot of talk about NPR experimentation at the meeting. And that's important. No one had time to think exploratorily about programming when everyone was worrying about how to make payroll. And yet public radio *must* continue to experiment. After all, the daily NPR programs we now take for granted were themselves experiments not too long ago. *Morning Edition* was launched in 1980 and it was the last major programming initiative before the NPR debt crisis (at least the last one that survived the crisis.)

So, it's important for our present and future that we continue searching for new and interesting things to present.

During the NPR conference there were other activities including programming presentations by other syndicators. Our friends at WFMT in Chicago auditioned a new program with Igor Kipnis and colleagues at West Virginia Public Radio presented a program called *Mountain Stage* that reminded me greatly of the evening when *A Prairie Home Companion* was presented for audition purposes to stations at the 1980 Public Radio Conference. (This was before the APR network was formed and took over distribution of that program.) The West Virginia folks are still trying to line up the financing to release the program nationally.

In short, I'm happy to report that NPR is alive and well. The daily programs we receive from this cooperative network appear not only secure but on the verge of augmentation and improvement.

Next Month: APR

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Director of Broadcast Activities

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Oregon Coast

by Jo Anne Briggs

By now, KSOR listeners are no strangers to the Oregon Coast Music Festival.

You've heard about it and have even heard its music in programs recorded live and produced by Tom Olbrich, the station's senior producer.

Since the hallmarks of the Oregon Coast Music Festival are quality and variety, it makes sense that the region's fine arts radio station and the festival make perfect partners.

Except . . . when you hear the Oregon Coast Music Festival on KSOR, you miss something else that makes the festival special. You miss the magic of summer on the coast — the beach, the cool fresh air, the seafood, the clear coastal lakes, the fishing, the sand dunes.

The list is almost as endless as the kinds of music that the Oregon Coast Music Festival is likely to present.

This year, July 19 through July 26, will bring eleven concerts to the Coos Bay/North Bend area, from foot-stomping bluegrass to toe-tapping jazz, from a brass band to ballet and Beethoven.

But we don't have to tell KSOR listeners what that music will be like. You've been entertained by the Rogue Valley's own Foxfire; you've heard about the nationally-recognized classical pianists Philip Hosford and David Golub; you know about the Barney McClure Jazz Quartet.

The music of Beethoven and Brahms, Mahler and Tchaikowsky, Mozart and Schumann is broadcast all the time, but what the Oregon Coast Music Festival offers is a little bit more.



Keith Martin Ballet Oregon

Photos courtesy of the Music Enrichment Association, Coos Bay

Music Festival



Philip Hosford

Once a year you can have the luxury of exploring tide pools on Cape Arago during the morning, sleeping on a sand dune during the afternoon, and settling in for a full orchestra concert in the evening.

Once a year you can picnic amid the formal gardens of Shore Acres State Park while being serenaded by a veteran group of jazz all-stars.

Once a year you can venture out deep-sea fishing in the morning, and let your mind wander through chamber music that evening.

Or pick blackberries and take in ballet . . .

Or fish from the jetties and enjoy some jazz . . .

It's no wonder that the eighth annual Oregon Coast Music Festival has grown. The festival now includes two full weekends, three free outdoor concerts, and performances into two other coastal cities — Reedsport and Bandon.

And did we mention the world premiere?

The Oregon Coast Music Festival commissioned a work by Oregon composer Robert Coburn, to be performed during the Festival Chamber Players concert on Thursday, July 24. It's not the kind of event that happens in the Bay Area very often.

In fact, the Oregon Coast Music Festival doesn't happen very often — only once a year during the third full week of July.

It's as good an excuse as any to take off for a day, a few days or a whole week and explore the coast. It's the one week a



Chamber Music

year when you can mix the beauty and splendor of the Oregon Coast with live quality performances of the kind of music you like to hear.

Don't despair if you can't make it over. It's no secret that KSOR plans to record and rebroadcast the major concerts of the 1986 Oregon Coast Music Festival.

But it will be recorded music. And just descriptions of the coast. It won't be quite as special as the real thing.

For brochure or tickets (\$5 - \$8): Call (503) 269-4150 or write Music Enrichment Association, P.O. Box 663, Coos Bay, Oregon 97420. MasterCard and VISA accepted. Group discounts available.



Hollis Taylor Band

CALENDAR OF EVENTS

JULY

19 SATURDAY	20 SUNDAY	21 MON./22 TUES
BAY AREA CONCERT BAND Robert Gillett, conductor Our local concert band will open the festival with their popular outdoor concert at Mingus Park. From pop to classical selections. Bring a picnic lunch! FREE ADMISSION Donations Appreciated 12:30 PM Mingus Park	KEITH MARTIN BALLET OREGON An exciting evening of classical to modern ballet. <i>Inah Dances</i> <i>Water Music</i> <i>Tryptych</i> 8:00 PM Marshfield High School Auditorium	FOXFIRE Enjoy bluegrass music by this entertaining group from the Rogue Valley area. Bring a picnic lunch! FREE ADMISSION Donations Appreciated 12:30 PM Simpson Park
	RECITAL Philip Hoelard, piano Performing music from the 18th through 20th centuries. 8:00 PM Marshfield High School Auditorium	HOLLIS TAYLOR BAND Our out-of-town events variety of country styles traditional, bluegrass, western. Fiddle, mandolin, guitar and vocals. 8:00 PM Harbor Hall Bandon 8:00 PM Pacific High School Auditorium Reedsport
FESTIVAL LOCATIONS Marshfield High School Auditorium, 10th & Ingersoll, Coos Bay Pacific High School Auditorium, 2260 Longwood Drive, Reedsport Shore Acres State Park, Cape Arago Highway (beyond Charleston)		Simpson Park, Sherman Avenue, North Bend Mingus Park, 10th Street, Coos Bay Harbor Hall, 230-2nd Street, Bandon Gourmet coffee and nut will be available for purchase at the intermission of evening performances at Marshfield High School Auditorium.



Sea Lion Quintet

Each year a special image is developed for an Oregon Coast Music Festival limited edition poster. It also serves as the cover for the festival's brochure and program. The 1986 poster is the fifth in this series.

Sea Lion Quintet is based on an original oil painting created especially for the Oregon Coast Music Festival by Bay Area artist Don McMichael. These musically-inclined sea lions have attracted quite a crowd to their jam session — from the hovering seagulls and pelican and the attentive murres to the inquisitive seal poking its head up to see what is going on.

During his twenty years in the Coast Guard in search-and-rescue along the Oregon Coast, Don McMichael became interested in marine mammals and the art of the mariner. After retirement in 1977, he pursued these interests, first with

scrimshawing and later with oil paintings of whales. McMichael is known for his unique above and below water scenes of whales and other marine life. His work is on display at the Village Gallery in Maui, the Maritime Museum at Mystic Seaport and many other galleries in Oregon, California and Hawaii. A catalogue of his works is available by writing to him at 703 Mallard Lane, North Bend, OR 97459.

This special limited edition festival poster, 16½ × 20½, signed and numbered by the artist, is printed on high quality paper. Proceeds from its \$20 cost help support the festival. To order by mail write to the MEA, P.O. Box 663, Coos Bay, OR 97420. Add \$5 for postage and handling. May also be purchased in person at The Frame Stop, 171 S. Broadway, Coos Bay, OR, or during the festival at concert intermissions.

23 WEDNESDAY	24 THURSDAY	25 FRIDAY	26 SATURDAY
FESTIVAL ORCHESTRA Gary McLaughlin, conductor Beethoven Concetan Overture Beethoven Symphony No. 1 in C Major Mahler Adagietto from Symphony No. 5 Tchaikowsky Francesca da Rimini 8:00 PM Marshfield High School Auditorium	FESTIVAL CHAMBER PLAYERS Mozart String Quintet in C Minor, K. 406 Poulenc Sextet for Piano, Flute, Oboe, Clarinet, Bassoon and Horn Coburn Premiere of a new work commissioned for the festival. To be announced. Brahms Piano Quartet in G Minor, Op. 25 8:00 PM Marshfield High School Auditorium	FESTIVAL JAZZ ENSEMBLE Back by popular demand, an all-star group of veteran jazz musicians performing at one of the most beautiful natural settings on the entire Oregon Coast. Bring a picnic lunch! FREE ADMISSION Donations Appreciated 12:30 PM Shore Acres State Park A series of free daytime mini-concerts by Festival Orchestra musicians will be given during festival week. Check local newspapers for times and places.	BARNEY McCLURE QUARTET An engaging evening of jazz with pianist Barney McClure and his quartet. 8:00 PM Marshfield High School Auditorium FESTIVAL ORCHESTRA Gary McLaughlin, conductor David Galub, piano Brahms Tragic Overture Mozart Piano Concerto No. 17 in G Major, K. 453 Schumann Symphony No. 4 in D Minor 8:00 PM Marshfield High School Auditorium



Sea Sound

Music by Robert Coburn
by Robert Newcomb



Robert Coburn

When Portland composer Robert Coburn's latest work is premiered Thursday, July 24, at the Oregon Coast Music Festival, the sounds of the ocean will be clearly audible in the music. And, as with the ever-changing, ever-fresh sea itself, those sounds will never be repeated in quite the same way.

That is so because, as the composer explains it, "some aspects of the work are open to limited amounts of improvisation." Such freedom on the part of the performers Coburn says, "makes for an intimate performance that happens in a fresh way every time it is played."

Within those select portions of the music, "the performers have a certain edge," Coburn says with a smile. "They know the music is changing slightly and so they maintain an intense focus."

"Rather than a re-creation of the work every time it is played, it is an intimate response by the performers to what's happening to the piece during the performance."

Coburn, since 1984, has been chairman of the Marylhurst College Music Department where he also directs his own Center for Electronic Music. He performs on an Emulator II digital sampling keyboard, a computerized instrument on which he also does much of his composing.

At the coming Oregon Coast Music Festival, Coburn will perform his own work on his Emulator II as a member of a three-piece ensemble, featuring also a French horn and a string bass. The horn, Coburn explains, will probably be digitally processed. Not so the string bass.

When Coast Music Festival Director Gary McLaughlin first approached him with the idea of creating a commissioned piece for this summer's event, Coburn recalled, "Gary asked me whether I could put in sounds of waves, seagulls, whales and so forth. I said, 'Sure, anything — as long as it can be integrated into the piece.'"

"So the initial idea behind it was that it should somehow relate to and emulate the sounds of the sea."

Actually, Coburn says, the digital sampling keyboard allows me to record any sound into a digital (computerized) memory. I can then alter it — make it into something I'm interested in and use it as part of the composition.

"In most of my work, I have an interest in environmental music, involving a mix of natural, electronic and acoustic sounds, and also in making pieces that establish an environment, an ambience."

The newly commissioned work, Coburn explains, "conceptually is a piece that involves transformations, where traditional musical sounds are transformed into sounds of the ocean. He adds: "I'm more interested in abstract concepts than in just creating tunes. That doesn't mean I'm not interested in the musical materials — melody, harmony, rhythm — but all materials must evolve out of the central concept. It grows in an organic way."

Selection of instruments for the ensemble was integral to the composition itself, Coburn says. The French horn and string bass, as well as the Emulator II, are vital to the work.

Coburn has been composing music for the past 20 years. He began, in fact, as a sixth-grade student writing charts and playing in jazz bands. Since completing his master's degree in composition at the University of California at Berkeley in 1974, he has been composing and performing new music in the Pacific Northwest. He has directed his Center for Electronic Music since 1981, first at Lewis & Clark College, and since 1984 at Marylhurst College.

Before taking the chairmanship of the Marylhurst Music Department, Coburn taught at both Marylhurst and Lewis & Clark colleges. And although much of his energy continues to be devoted to music education and administration, he regards himself primarily as a composer.

"Composing is my primary creative area," he says. And while that work is not limited to combining digital (computerized) and acoustical (traditional) instruments,

that is the realm of music for which Coburn is most widely known. "I like the way [those kinds of instruments] touch on each other," he observes.

The composer also writes for voice, including choral music, and his work has at times involved combinations of acoustical instruments and voices, live and taped electronic and environmental sound, and visual images.

Coburn also is a willing and ready performer, especially when it comes to his own compositions. "I'm of the genre composer-performer," he says. "When I'm performing the music I have written, I'm connected directly with the composition. It's far more valuable to me than simply hearing it performed by others."

He has been an active performer in Portland and elsewhere for a number of years and has collaborated with visual artist Jon Dickinson in "MESOS," an ensemble in which Coburn performs on electronic instruments and percussion, while other members of the group play acoustical instruments. The ensemble specializes in the performance of multi-media and collaborative compositions by Coburn and Dickinson.

Coburn also has performed on concert tours and in musical events in San Francisco, Seattle, New York and in Europe, and he has designed and constructed sound-environment installations in galleries throughout the Northwest.

His compositions involve a multitude of "perceptual concerns," Coburn says, "including aural, visual, spatial, temporal, physical and emotional."

Commissions for his work have come from the San Francisco New Music Ensemble, the Sunriver Festival Orchestra, the Henry Gallery and from several individual musicians. Most recently he completed a large environmental performance piece commissioned by the Pioneer Courthouse Square in Portland.

When Coburn came to Marylhurst College two years ago as head of the music department, he voiced the hope that the department would come to reflect a commitment to both traditional musical training and to newer musical ideas.

That hope has been largely realized under Coburn's leadership. He points with satisfaction to the fact that a number of young professional musicians have been added to the Marylhurst faculty, expanding the department's offerings to include current trends in music. Included is electronic and computer music, jazz and non-Western music.

The curriculum, as well, has been reviewed, and the department now requires that degree students complete studies in the newer forms of music in addition to acquiring a strong foundation in traditional forms — consisting of performance, theory and history.

Marylhurst College has long been recognized as having one of the Pacific Northwest's most outstanding music faculties, especially in the area of traditional study. (The college is a full member of the National Association of Schools of Music.) To that faculty Coburn has added several new-music proponents, some of them with well-established national reputations. Included have been Glen Moore, who heads up the department's new bass-studies program; guitarists Scott Kritzer and Brian Wagner; African drummer Obo Addy; jazz drummer Gary Hobbs, pianist-organist Nancy Nickel and others.

The infusion of such new talent and the fact that many of the faculty are actively engaged as professional performers, has given a new dimension to the department, Coburn says.

In addition, five members of the faculty are active as composers.

"A commitment I have," Coburn says, "is to encourage the faculty to do what they teach: to perform or compose music." In that way, he adds, their teaching "is being continually renewed and refreshed, and they are keeping their students in touch with the professional world of music."

When Coburn approaches his Emulator II at the Oregon Coast Music Festival this summer, he will be following his own advice, and the results promise to be exciting.

by Norene Faidley

Foxfire Down Home

Their mood is casual, relaxed. Their backgrounds are as varied as their music, but it comes together in a mellow blend of contemporary bluegrass in a style that can only be described as "upbeat down-home."

The Foxfire group has been together for only 18 months, yet their playing reflects years of experience. Most recently they appeared in Medford at a bluegrass gospel show sponsored by the Oregon Bluegrass Association. They will appear on July 3 in Portland at the Zoo Grass Festival in Washington Park, at a free outdoor concert in a North Bend park on July 20 as an Oregon Coast Music Festival event, and are already scheduled for two other events this month and in August.

Despite such a short time together as Foxfire, the group has been busy. Last year they played at the Britt Bluegrass Festival, and appeared with Rose Maddox in two concerts at Rogue Community College in the Bluegrass Under the Stars festival. They also auditioned as back-up band with Maddox for an Oscar Mayer commercial last year.

Other past performances by Foxfire include the Concert in the Park in Ashland for the Southern Oregon Arts Council. They opened for John Hartford at the Craterian Theatre in a Britt production, when another band got snowed out in the Siskiyou, and they performed at the Varsity Backstage for the Ashland Folk Music Club coffeehouse. This spring they appeared at the Wintergrass Festival in Grants Pass, an annual benefit for the Women's Crisis Support Team.

When the five men go their separate ways after performances, they are each busy with other endeavors. Three live in Ashland, the other two in Grants Pass, which means a lot of commuting for group rehearsals. Jeff Jones, who plays mandolin, is a graphic artist and student at Southern Oregon State College. He and his wife of one year expect their first child in August. Bob Evoniuk, dobro, owns Brothers Restaurant. He and his wife had their first child in April.

Glenn Freese, a realtor, plays the guitar and hammer dulcimer. He is also a runner familiar to the local running community, and has participated in the "Avenue of Giants" marathon south of Eureka, which goes through the redwoods. "I won — at least I didn't lose," he says. "I finished it all in one day."

Dean Pratt, bass guitar, works in Materiel in an aerospace firm in Grants Pass. Larry Bulaich, banjo and guitar, has been a teacher at Hidden Valley High School for more than 10 years. He lives in Grants Pass with his family.

When the men first started playing together informally in 1984, Larry had been playing with the High-Mountain Ramblers, Jeff had been with Fresh Cut Grass for two years, Dean had played with Trac III for two years, and



Foxfire

Glenn was with the Heather and Rose Country Dancers.

At the end of a year Larry lined up some concerts and the men came together as a group. Foxfire was born. They decided immediately to play more contemporary music.

"Our music can be made appropriate for any crowd," says Glenn. "When you present it to the public and they like it, that's good."

The Foxfire brand of "good" didn't just happen, however; it came from many, many years of individual experience even though none of the men began with bluegrass music.

Jeff began playing guitar in upstate New York while in his teens, and studied music for a couple of years at Central Oregon Community College, under Dr. Haydn of the Haydn Music Festival. He says he got into bluegrass in '74.

Glenn came from a musical family in California. "My brother and I played together for awhile. My parents brought home a Mexican guitar that we played until we left it in the rain one day," he says. He switched to electric guitar at the age of 14, and joined a band that played surf music. A few years later he began performing rock and country rock. Then, "I went to a fiddle contest in '75, where I heard flat-picking music, an acoustic guitar being played bluegrass style," he says. "I was really taken with it."

Dean, who grew up in Medford and lived in California for 20 years before returning to the Valley, says he has played "since I could stand up," but had no formal training until the age of 19, when he studied guitar. He performed with several other groups before joining Foxfire.

Foxfire

Larry became interested in guitar from listening to the Kingston Trio, and the banjo from Earl Scruggs' music. In 1960 he had "two banjo, two guitar, and two voice lessons." He has performed with many other groups over the years.

Bob started piano lessons when he was seven. "I spent hours and hours building model airplanes and listening to the radio," he says. He got an electric guitar when he was 13 and an acoustic guitar in 1970, and began performing rock and roll. He went to a bluegrass festival in Virginia, where he grew up. "I fell in love with bluegrass; got a Dobro five years ago, and really got into it." He says he also had an outstanding voice teacher.

"We all can sing harmony, and do some complex arrangements," says Larry. "Bob has a terrific tenor voice."

The group does a mixture of music extending from bluegrass to reggae to country rock to cowboy, with Larry as yodeler.

"One thing that's important to our mix is our variety of backgrounds," says Jeff. "We touch on everything but Eastern (so far), which creates a nice style of music. We sing, play, joke around. You never know what's coming next."

What's coming next is the week-long Oregon Coast Music Festival, when they will play during the kick-off weekend in a Sunday afternoon concert on July 20 in North Bend. The audience can sit on the grass in the park and enjoy lunch to the toe-tapping music of Foxfire. After that they will perform at the Myrtle Creek Town Festival on July 27, followed by the Medford Mail Tribune picnic on August 10.

The group has performed on KSOR's "Pickings," and for the last two years during KSOR fundraising drives, they offered a premium for a performance at a private party. They also performed live on the KSOR "Community Radio Party" program.

The men see the group as an on-going process of growth, "sort of like a laboratory," says Bob. They say they are not afraid of trying new things, or of pushing down barriers set by others. Larry likens it to someone who tears down an old car and puts it back together in his own way.

"We want to get more connectedness," says Glenn, "and further our musical ability. We don't see it as a career, but it works."

Their group goal is to make some good recordings, and to perform in many other bluegrass festivals in the Northwest.

With a sound like theirs, they will. "It's our own unique style, with many influences — expressive bluegrass," says Dean.

Upbeat. Down-home.

Norene Faidley is a junior at SOSC and editor for the Siskiyou. She has worked for KSOR as proofreader for the past 18 months.

The University of Bandon



Jazz Quintet

by Dave Johnson

Photos by Michael Spady



Pat Dull, keyboard & vocals



Tom Beckstrom, drums

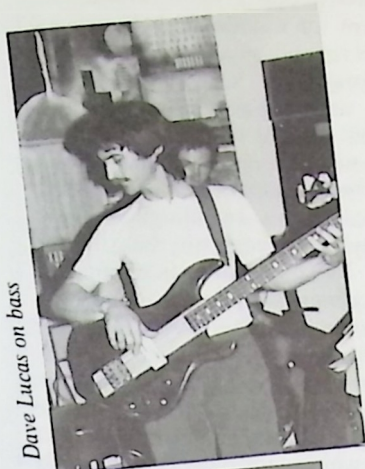
Halfway into the second set, the University of Bandon Jazz jumped hard on Charlie Parker's "Scrapple from the Apple." The crowd dug it. They were witnessing yet another historic first for the U of B — the house band in its premiere concert, playing straight ahead jazz on a Sunday afternoon at Harbor Hall in Bandon.

The event, held on Memorial Day Weekend concurrent with chainsaw sculpturing, dunk tanking and R.V. jostling, was an anomaly sponsored by a rumor. Local jazz buffs, a few startled and delighted tourists, and, of course, the students of the U of B music department, came in through the back door of Harbor Hall, across the dark, empty main room and into an instant jazz club in the lobby.

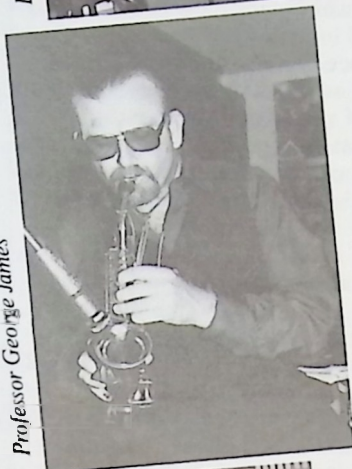
A huge nocturnal cityscape painted by Ruthanne McSurdy Wong, showcased the bandstand. Round tables and soft lights completed the image of an intimate bistro down an alley off Rush Street in Chicago or Bleeker in the Village. Wong, who received deserved adulation for her designer environment at the "Spring Prom," spiked this urban decor with an outrageous odalesque of a black sheep mounted, naturally, above the bar. The U of B mascot, reclining on a chaise lounge, was a reminder that this activity was "on-campus."

But, hey! After the first tune ("So What" by Miles Davis), it was obvious that these guys were post-graduates and this wasn't the first time they'd

Dave Lucas on bass



Professor George James



Bill Harkleroad, lead guitar



played together. The tipoff was the synergy between the players — all five cruising at the same altitude in tight formation. George James (saxophones and clarinet), says the music and the friendship date back five years to jazz jams at Southwestern Oregon Community College in Coos Bay.

Since then, the five musicians have played in various combinations, learning each other's chops, paying the freight in smoky saloons and raunchy animal clubs. They are the lean survivors of hard times in small cities.

Pat Dull (keyboard and vocals), and Dave Lucas (bass) play in a band called Mr. Wizard. Lead guitarist Bill Harkleroad and drummer Tom Beckstrom are with Electric Web.

James, along with Lucas, Harkleroad and Beckstrom, plays with the Al Hendrickson Quintet. This afternoon, he easily claimed the crowd with a mellow clarinet on "Over the Rainbow."

"I left the L.A. scene ten years ago," he grins, "had to get out." James came to Bandon and, with help from a few entrenched jazz hermits, started to stir the brew with a shortlived group, the Laurel Grove Quintet.

He is now a popularly proclaimed "Professor of Jazz" (PhJ) at the U of B. His jazz workshop in February was a hit and more are planned.

Dull has also earned his tenure on the faculty. Last year he was a pianist in a show band touring the Midwest, Atlantic City and Hawaii. This weekend, he's singing scat on "You're My Centerpiece," and you can tell he's having fun.

So is Harkleroad, who gives the audience a brilliant slice of slide guitar on "All Blues," another Miles Davis number. Lucas on bass is also hot. His steady axe starts smoking on tunes like "St. Thomas" by Sonny Rawlins. "I like Latin," he explains and then talks fondly about the players he's heard down in Central America.

While these stand-up guys are swapping riffs, Tom Beckstrom is not hiding behind his drum set. His flair for supple percussion keeps the tunes crisp. Once in awhile he powers up for a smash solo.

The concert ended with "Maiden Voyage." An appropriate finish to a great beginning. The 50 or so folks who were alert enough to catch this first performance by the U of B Jazz Quintet, were impressed. Harbor Hall manager Doug Martin happily announced that the group would be playing other dates this summer. Go to the back door. Tell them a black sheep sent you.

Dave Johnson is a free-lance writer and letterpress printer living in Bandon.

Western World, Dec. 4, 1985

Each One Teach One . . . Bandon Style

by David Johnson

Back in the salad days of the "Age of Aquarius," when we senior Aquarians were just a bunch of sprouts, there was an amazing phenomenon known as the Free University.

Free was a popular word at that time (circa 1968). There were free speeches, free concerts, free stores, free schools and, I dare say, free love. We were vitally interested in freeing the people — the Chicago Seven, Huey Newton, the Workers of the World, the peasants of Vietnam — and as our revolt against authority became inevitably authorized, ourselves from ourselves.

Whenever I rummage through my archival memories of those days, I am struck by the force of our bold naivete. We were out to make a better world. And of all the ways we tried, I think the most endearing was the manic proliferation of free universities.

The free Us were a wild and crazy attempt to liberate the learning experience from its institutional setting. Let's teach each other, we said. So we met in living rooms, on back porches and under the cherry tree in the city park. The idea was not new. Neither was the concept of freedom. But we thought so.

I can remember attending "classes" on the poetry of William Blake, shiatsu massage and how to build a compost pile. It was fun — sort of like the Literary Appreciation Societies that flourished in isolated pioneer communities.

Each one teach one. It's a natural thing to do. The old teach the young. Travelers tell stories to the stay-at-homes. As we built cities and formed standing armies, education became complicated. The students of the medieval University of Paris pooled their francs to hire experts in various fields of knowledge. The idea caught on. Pretty soon, the experts got organized and became faculties and

started demanding big brick buildings and unlimited access to the ditto machine.

So it went for a millenium or so until the cultural revolution of the '60s and '70s swept through the student bodies of America and Europe. Perspective suggests that all that furor — on and off campus — was just a blip on the screen, a heart murmur, a skipped beat of history.

Or was it more enduring? Did we change anything, learn anything, teach anything? These questions continue to plague my generation, the self-conscious, greying children of the bomb, the tube and the pill.

I think we did learn from each other. During those few years of the free Us, we shared an abundance of innovative ideas, many of which are now comfortably entrenched in mainstream America. Few people wince when you talk about solar power, a world without war, or the necessity of saving the whales.

And what of the free universities — those unincorporated, unsanctioned, and emphatically undefined, anti-institutions — are they still alive?

When I returned to Bandon after a two-year tour of urban duty in Portland, I discovered, to my delight, that something called the University of Bandon had been established in my absence. What's this, I thought, some kind of wacky *deja vu*?

Well, yes and no. The U of B, it turns out, is a brand new, state-of-the-art, one-of-a-kind, institute of higher learning. Classes happen when they happen, there aren't any faculty meetings, no address for the registrar's office or the student lounge; the dean of students (responsible for those great T-shirts) is on an open-ended sabbatical, the curriculum committee can never agree on when to meet, and students are rumored to have actually laminated phony mugshots on their student body cards.

One student gleefully reports that his card got him a discount at a Seattle movie theater. Now that's academic clout! It also reminds me of the motto of the U of B — "Saying it's so makes it so."

Of course, that's my motto. You are welcome, encouraged and entitled to think up your own. After all, it's a free university.

Johnson is a man of many artistic talents who, among other outlets, works part-time at Western World.

Western World, Apr. 16, 1986

Giving Back Life's Joys

by Kassia Dellabaugh

What is the University of Bandon?

I can describe only what this idea means to me. Each person defines for himself what it means to be a student at the University of Bandon.

When I first moved to this area 10 years ago, I lived in Langlois and made friends with Julia Anderson. She was 89 years old and talked about wanting to die. At my age, I could not understand that concept. So I spent my days visiting her and trying to convince her that life was great.

In this somewhat absurd exchange, I learned to build fires with just a few sticks of her precious kindling. She hated when people would try to help out and end up burning a month's supply of the kindling she had painfully split while balancing against her walker. We talked a lot of her past, her move out west, and about family relations and trust. I learned a great deal.

Later, I moved to Bandon and worked as a silkscreen printer at the Bandon Historical Society Press during the time when Shannon Applegate Mueller was curator. I learned much of what I apply today in my own silkscreen business from that experience. I did a stint as a motel maid at the Sunset Motel and learned from Libby how to whip through the rooms and make a perfect bed. I worked with Yoke at the Face Rock Restaurant when it was Japanese cuisine and found myself an apprentice to a meticulous chef who always cut the sashimi with an air of tradition and ritual I could not fathom.

I never did graduate to the sashimi preparation level.

For a few years, I cut firewood professionally and learned the art of splitting wood from Sam Clausen. As I would pound away in frustration at a particularly stubborn chunk of fir, he would walk over and say with a meaningful look, "Remember one thing: You are smarter than the wood." Then he would point to the weak spot and swing the maul to split it easily.

I worked with Bill Bradbury in the production of his TV program, "Local Color." That was a jam-packed semester. In our travels throughout Oregon, I felt as though I not only studied the history — but also the sociology, economics and geography — of the state.

I have met people — such as Bernie Delmazzo — who teach their art through their lifestyle, and people like Bunny Kadam and Buzzy MacQueen, who stand as models of independence and perseverance, both of whom have made themselves available as guides, teachers and students.

I could go on and on about all the jobs I have had and the list of teachers and students seems endless, but the concept emerges that life itself is a process of learning, and enjoying that learning.

And, just as I have learned from other people, I hope I have given back something to others. I am ready to celebrate living in Oregon, in Bandon, and really enjoying the people here.

That is what the U of B means to me and that is what fuels my energy to make this Polynesian Paradise Prom a fun, successful event.

Dellabaugh is one of the organizers of the U of B spring prom, held 8 p.m., May 3 at Harbor Hall.

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Since this piece was published in April, the University of Bandon has held several events. On May 3, Harbor Hall was decorated appropriately for the "Polynesian Paradise" theme of the U of B Prom, with music provided by the University's jazz group under the direction

of Professor George James. It's been reported as a smashing success.

Later in May, the U of B International Relations department furthered knowledge of students who donned kimonos (etc.) to study the Orient by viewing a slide program and sampling sushi and other dishes during Oriental night at Andrea's

Restaurant in Oldtown Bandon. Poetry readings, yoga, cooking classes and other events included in the U of B's community outreach program has resulted in such growth in the student body that, according to recent reports, additional student/faculty I.D. cards may soon have to be printed.

— Ed.

PREVIEW Bandon Playhouse Premieres New Translation of Moliere Comedy

What do residents of Coos County have in common with "The Sun King," France's Louis XIV? The opportunity to see Moliere's classic comedy, *The Doctor in Spite of Himself*, which was first performed for his royal highness at the Court of Versailles in 1666, and which will be presented for the first time on Oregon's South Coast in a new translation by Bandon Playhouse director Mark Tierney. The comedy opens Friday, July 18th at Harbor Hall in Old Town, Bandon, and runs for four evenings: July 18, 19, 25 and 26.

Mr. Tierney, who was responsible for the direction of *Fiddler on the Roof* last Fall, and again for the very polished production of Edward Albee's *A Delicate Balance* this past winter, says he was captivated by the French version two years ago — couldn't believe how funny it was in the original, and decided it needed to be liberated from the "text-bookish" translations he remembered from his student days.

"Moliere was really one of the great grand-daddies of modern slapstick," says Tierney, who has chosen Wolf Daniel Braun (who charmed audiences as Teyye in last year's *Fiddler*) to play the main role of the lovable scoundrel Sganarelle, the character portrayed by Moliere himself in the original production. Braun says that he sees Sganarelle "as sort of a cross between W.C. Fields and Groucho Marx."

Joining the cast are three more players from *A Delicate Balance*: Victoria

Tierney as Martine, the long-suffering, sharp-tongued wife of Sganarelle who plots a rather unusual revenge against her wily husband; Linda Sack as the lovely Lucinda, in love with a man her father will not let her marry — she has developed a strange malady which requires the services of the "Doctor" Sganarelle; and Jason Tree as Lucinda's handsome suitor Leander and also as the domestic servant Valere. Playing the part of Lucinda's father Geronte, a wealthy gentleman much more concerned that his daughter marry for money than for love, is Bob Clarke, who played the hapless butcher Lazar Wolf in *Fiddler*. Jacqueline, Geronte's housekeeper and a comely wet-nurse who catches the eye of Sganarelle, is played by Ruthanne McSurdy-Wong, a multimedia artist whose most recent grand project was the decor for the "University of Bandon" prom, "Polynesian Paradise." Her transformation of Harbor Hall was so splendid that prom-goers elected her "Queen of the Prom." Ms. McSurdy-Wong also played Calamity Jane in the Playhouse production of *Wild West Women*. The characters of Mr. Robert, a well-intentioned neighbor, and Mr. Thibaut, a flustered and confusticated peasant, are played by poet and printer Dave Johnson, publisher of the recent Puffin Press literary journal, "Flotsam and Jetsam."

Opening night festivities on Friday, July 18, is billed as "A Night at Versailles" and will include a dinner catered by Harbor Hall's gourmet chef Rich Iverson, featuring French cuisine, strolling musicians, and Entr'acte music (17th century French melodies similar to what would have entertained courtiers at Versailles) under the baton of Bandon Orchestra conductor Charlie Anderson. Tickets for this event will be \$13 or \$25 per couple, with dinner starting at 6:30 p.m. and the show at 8 p.m.

Shows on the 19th, 25th, and 26th will begin at 8 p.m. and will include the musical interludes. Tickets will be \$5 in advance or \$6 at the door. For ticket reservations and information call Wolf Daniel Braun at his shop, "The Cobbler's Bench" in Bandon: (503) 347-9012.

SCHOOL OF FINE AND PERFORMING ARTS



ART MIRRORS LIFE

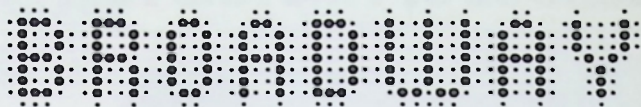
The many expressions of art reflect the essential quality of our humanness. Southern's Department of Art is an important link in the region's cultural offerings. Construction of the Schneider Museum of Art will further enhance the department's ability to serve students and the community.

Contact

The Office of Admissions

(503) 482-6411

SOUTHERN OREGON STATE COLLEGE



by Dean Ing

Ashland's Oregon Shakespearean Festival has mounted a delightful period piece in *Broadway*, written by Philip Dunning and George Abbott during Prohibition. Sixty years later, Abbott is still working, and so is the play, which closes in Ashland on November 1. It's playing to capacity crowds in the 600-seat Angus Bowmer theatre.

Perhaps we should point out the single problem of this production right away: there are only two towns in this country where scores of expert twinkletod hoofers will answer a cattle call and Ashland, Oregon, is not one of them. The Festival has a stable of outrageously talented actors, however, and if they have to learn to tapdance for a role, then by George Abbott, they will bloody-well learn. They did. They carry it off well, particularly because we never see them performing complete production numbers on the cabaret's (imaginary) stage. They practice and cavort backstage as hoofers will, but we sense that few of them would last long with tap shoes in the Big Apple. Never mind; some of them have dancers' legs, and Brian Tyrrell is one of them.

Tyrrell plays Roy Lane, the talented egomaniac and top hoofer of the cabaret. Roy has the unconscious arrogance of an opera tenor but love is eating that arrogance away. Roy pines for fresh young Billie Moore (Terri McMahon), the naive new talent in the chorus line; but gangster Steve Crandall (John Castellanos) wants her, too. Something of the Castellanos stage presence is revealed at his first entrance, which is wholly without dramatic flair. The ripple of inhalation through the audience suggests that actor Castellanos shares more than the strong chiseled features of a young Gable: he has the charisma. Castellanos'

menacing Steve gets whatever he wants because he will lie, cheat, rob, or kill for his desires, while keeping up fairly honest appearances to Billie.

Someone has described all opera as a tenor and a soprano who want to make love, but the baritone won't let them. By this criterion, *Broadway* is opera and Steve is the head baritone. By most other criteria it's a suspenseful musical comedy. Director Pat Patton has so much visual comic business going on that we sometimes miss the lines. (One example: Roy, claiming total self-assurance, nonetheless crosses himself quickly before facing his public with a new routine.) When Roy, Bille, and the rest of the dancers (the gangsters call them 'lingerie') are all donning their finery for another number we are treated to a nine-ring circus, and every ring has its clown.

Chief clown, even if we never see his legs, is Porky Thompson (Richard Elmore), Steve's sidekick. Inside actor Elmore, Lou Costello is struggling to get out. The playwrights gave Porky a letter of marque to steal a bushel of spotlights. We mustn't accuse Porky of malicious scene-theft. It was written into the part.

The light of Porky's life is singer Lil Rice (Jeanne Paulsen), an old trouser who has seen it all before, and has done most of it herself. Pearl (Penny Metropulos), Grace (Kamella Tate), and Ann (Gretchen Rumbaugh) seem cast from the same Runyonesque mold as willing lingerie, but under her hard glaze, Pearl hides sinister knowledge that furthers the plot. Dancers Mazie Smith (JoAnn Johnson) and Ruby (Joan Stuart-Morris) display great lines, no matter how you interpret that. Mazie is perhaps the better brawler, but she must cope with Ruby's Flatbush armor. Actress Stuart-Morris, in any of her dozen costumes, is the perfect

stereotype of a gum-popping, stocking-rolling, rump-twitching bimbo, tougher than a ninety-minute steak. It's her thick-lensed glasses, which she wears whenever "backstage" (which is to say, on our stage), that give her vulnerability. It's also why Mazie calls her 'Owl'. Do you wonder that they fight?

Cabaret owner Nick Verdis (Vincent O'Connor) is as wise and as straight as he can afford to be while dealing with bootleggers. Honest cop Dan McCorn (Bill Geisslinger) is tracking down details of the murder of bootlegger Scar Edwards (Milan Dragicevitch), trading sneers with Steve's other tuxedoed toughs (Steven Martin-Beck, Michael J. Endy, David LoVine, Buzz Fraser, and James Giancarlo).

Not all of *Broadway* is good clean fun — witness Mazie's frontal bumps and grinds — but it's all fun. The somber black of tuxedos contrasts nicely with bird-of-paradise dancer's plumage, and the fun mounts with each succeeding change by the chorus line. We're reminded of cameos by *Punch* cartoonist Ronald Searle. It's not merely that the costumes themselves are progressively more grotesque and revealing. Choreographer JoAnn Johnson has them prancing, pushing, dressing and snarling as they prepare to rush the (offstage) footlights and we don't believe this gaggle

of hardcase hussies can possibly exeunt fully dressed on cue every time. Hooper Tyrrell's part in this madness is a beat separate from the lingerie's, underlined by the fact that he either precedes or follows them to the footlights. The one time he doesn't leads to a hysterically funny moment.

The real show-stopper comes during a party Steve throws for his friends, when Porky breaks into a creditable Charleston. By then, we know who's likely to get the most applause at the curtain call.

Designer William Bloodgood's single set is wonderfully tacky with the flotsam of forgotten extravaganzas hanging here and there. The music and sound, by Todd Barton and Douglas K. Faerber, lead us to believe in that nonexistent speakeasy audience that's supposed to be just beyond the wall. And Michael Olich's costumes are up to the Festival's usual standards, as convincing as you'll see anywhere and howlingly funny in the bargain. There's a visual pun on the current smash, *Cats*, that would be hilarious even if *Cats* had never been written. Special kudos to costumer Olich, and to a handful of 'lingerie', serious actresses who tapdance their way to credibility on *Broadway*.

Dean Ing of Ashland is a novelist and science writer.

Hank Krantzler



A bevy of 1920's beauties make up the chorus line in Philip Dunning & George Abbott's Broadway.

Southern Summer Nights....

Dinner Theatre Returns



Courtesy of the Daily Tidings

Directors Dennis Smith (l) and Dale Luciano.

by Fairlight Lucia

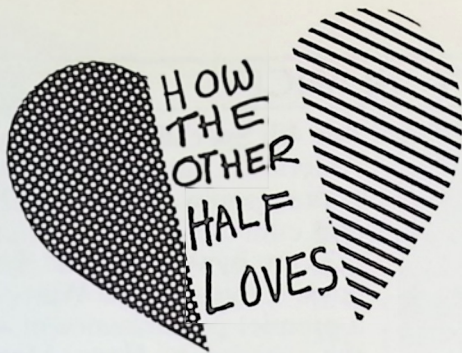
After a one-summer hiatus, Southern Oregon State College will once more present a summer dinner theatre program. Personnel changes in the department last year prevented the Department of Theatre Arts/Dance from staging its now traditional summer run. New department chairman Dale Luciano is happy to reinstate the tradition.

"This summer we are going all out to produce an exciting program for visitors to Ashland as well as our regular local patrons," Luciano says. "Many playgoers enjoy dinner theatre and very few theatres in this area offer it."

Box Office Manager Margaret Gibson notes that she receives calls all year 'round inquiring about the summer shows. "Many visitors to Ashland return again and again," she says, "and they have made it a part of their summer to take in our dinner theatre while they are in town."

Two plays are scheduled: *Wait Until Dark*, a suspense thriller, to run early in the summer; and *How the Other Half Loves*, a comedy, to begin in August. Each show will run four weekends on Thursdays, Fridays, Saturdays, and Sundays. A buffet dinner, with wine service available, is catered by the Stevenson Union Food Service.

Department acting instructor Dennis Smith is directing *Wait Until Dark*. This play, written by Frederick Knott, is in the tradition of melodramatic suspense typified by *Sleuth* and *Deathtrap*. Smith says, "It's a rare genre to see on stage," he adds. "We see a lot of mystery and suspense on TV and at the movies, but it



doesn't come close to the intensity that an audience feels at a live performance. Having living actors so close at hand makes the impact of the moment of crisis much more immediate and exciting."

Wait Until Dark has a wonderfully courageous blind woman as the heroine. Using only her wits and a little help from a 9-year-old neighbor, she tries to outsmart three sinister criminals intent on conning her out of a seemingly innocuous musical doll. Culminating in a dramatic chase in a darkened apartment, the play is sure to leave audience members with an elevated heart rate. Or, as Smith puts it, "This is not wimp theatre."

How the Other Half Loves, on the other hand, takes a more lighthearted approach to entertaining an audience. Dale Luciano is directing this fast-paced modern farce. The play, written by Alan Ayckbourn, who gave us *Bedroom Farce* and *Absurd Person Singular*, uses the same unique staging technique of setting the action simultaneously in more than one location. In this play, he takes the idea even further, and we have one couple attending a dinner party at two different houses, on two different nights played at the same time at the same table. It doesn't take much imagination to see the potential for a hilarious verbal tennis match with this staging.

Luciano comments, "Ayckbourn's sense of style and theatre are very good. His plays do require actors who are very skilled, though. Their timing must be excellent to bring out the comedic elements. While the play is a commercially successful comedy, it is not theatrical 'fluff'. It's too carefully structured and executed to fall into that all-too-common category."

As of press time, the casting and crew assignments had not been completed, and only the set and lighting designers have been chosen. Both are students in the department who have had experience on several shows, and are ready to take on their first professional assignments. Jason Ferte will design the sets for both shows, and Chris Dimoff will design the lighting.

Theatre students receive a stipend for working on the summer shows, as well as college credit. The entire company, which consists of students, professionals, and community "amateurs," will all be paid, though no one is going to get rich on the stipend. Luciano notes, "The summer shows are entirely self-supporting, relying on gate receipts and program advertising to cover the costs of production. The program is not general-funded."

The Dorothy Stolp Center Stage in the Theatre Arts Center will house both plays. Tables are set up right on the stage, very close to the set, and theatregoers will serve themselves dinner from a beautifully-arranged buffet table. A wide assortment of salads and vegetables, along with a choice of two entrees each evening are offered. Wine may be purchased separately.

The cost for the evening's entertainment is \$15 on Fridays and Saturdays, and \$13 on Thursdays and Sundays. Reservations can be made by calling (503) 482-6348. (Please see listing in the Arts Events calendar for performance dates.)

Fairlight Lucia is a student at Southern Oregon State College.

PROGRAMS & SPECIALS AT A GLANCE



Michael Horden stars as the inimitable & indispensable butler Jeeves (left), with Richard Briers as his master, the slightly idiotic Bertie Wooster, in *What Ho! Jeeves*, Wednesdays 9:30pm.

July 4th Specials feature musical Americans performed by American choral groups and military bands, and culminating with an anti-air raid concert at 6:30 pm by the National Symphony Orchestra with guest soloists Andre Watts and John Williams, a premier performance of a work by Henry Mancini on the occasion by Henry Mancini.

The Ashland City Band continues its July 4th music with American songs, live from Lithia Park in Ashland.

NPR World of Opera brings you productions from some of the world's great cultural centers beginning with *La Traviata* performed by the Concentus Musicus of Salzburg at 11 am on Saturday, July 5.

What Ho! Jeeves features British actor P.G. Wodehouse's immortal butler Jeeves.

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 About Town
12:00 Milwaukee Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Music from Washington	2:00 St. Louis Symphony	2:00 Cleveland Orchestra	2:00 Tonite's Caravan
5:00 All Things Considered	4:00 About Books and Writers	4:00 Horizons	3:00 A Night at the Opera
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Studio City
9:00 Possible Musics including Music From Hearts of Space at 11 pm	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 The Mind's Eye	9:00 WarDay	9:00 Vintage
	9:30 We, The People	The Price Of Silence (Beg. July 22)	9:30 What's the Jeeves?
	10:00 Ask Dr. Science	9:30 Bradbury 13	10:00 Ask Dr. Science
	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:02 Side On
		10:02 Post Meridian (Jazz)	11:00 Post Meridian (Jazz)

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celebration at
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omplete operatic
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a Handel's *Theodora*
Musicas of Vienna at
C adaptations of
eves stories with

a stellar cast of British actors, including Sir Michael Horden as Jeeves, in a new series on Wednesdays at 9:30 pm.

Bradbury 13 dramatizes some of the most stunning short stories of science fiction master Ray Bradbury in a repeat run on Tuesdays at 9:30 pm.

We, The People presents portraits of the men who created the U.S. Constitution in a new series of dramas on Mondays at 9 pm beginning July 7 with the story of Massachusetts farmer Daniel Shay whose rebellion helped create the climate for building the Constitution.

WarDay follows a small group of survivors of a limited nuclear exchange between the U.S. and the Soviet Union from the first effects of radiation sickness to a journey across America five years later, in a two-part dramatization on Tuesdays, July 8 and 15, at 9 pm.

Wednesday	Thursday	Friday	Saturday
ing Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Women	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
Concert	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
News	2:00 Music From Europe	12:00 KSOR News	11:00 NPR World Of Opera
nt at	4:00 New Dimensions	2:00 A Musical Offering	3:00 San Francisco Symphony
ggie Hall	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
es To You	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:00 A Prairie Home Companion
Terkel	7:30 Ashland City Band	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
mgs	9:00 Chautauqua!	8:00 New York Philharmonic	10:00 The Blues
dered	9:30 Bloomsday on Broadway	10:00 Ask Dr. Science	
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I Hall	10:02 Jazz Album Preview	12:00 Post Meridian (Jazz)	
Radio	10:45 Post Meridian (Jazz)		
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SUNDAY

*by date denotes composer's birthdate



Bill Buzenberg, Gary Covino, Linda Mack & Alan Berlow form the NPR team that covered the Philippine election.

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report: A biweekly report on environment, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Jul 6 The innovative group Flim and the BBs are featured in a program of popular tunes, such as "Cakewalk," and "Room with a View."

Jul 13 The Los Angeles Vocal Arts Ensemble performs music by Schubert, Haydn, Poulenc, Rossini, Schumann and Sondheim.

Jul 20 The Amherst Saxophone Quartet performs music by Singelee, Rivier, Desenclos, Miles Davis, Scott Joplin and Eubie Blake.

Jul 27 The Smithsonian Chamber Players play music by Beethoven, Boccherini and Mozart.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Canton Speakers. Local broadcast made possible by Progressive Audio of Grants Pass.

Jul 6 American Composers This program features music by Perle, Copland, Ives, Barber, Gershwin and Jelly Roll Morton. Jason Bloom of Apogee Speakers is the guest.

Jul 13 Fun with Bach A program of unusual renditions of Bach's music, featuring Wendy Carlos, Don Dorsey, the Twelve Cellists of the Berlin Philharmonic, and the Shelly Manne Jazz Quartet. Guest is synthesist Don Dorsey.

Jul 20 Rare Imports Unusual works by Vivaldi, Yossifov, Danzi, Prokofiev, and Jean-Michel Jarre are auditioned, and John Sunier talks with Rene Gioffon of Harmonia Mundi, U.S.A.

Jul 27 Brass Bash A program of audiophile recordings of music for brass, and John Sunier talks with Donald Woolford about hearing loss among symphony musicians.

12:00 n Milwaukee Symphony Orchestra

A 13-week series of broadcast concerts by the Milwaukee Symphony, whose music director is the esteemed composer Lukas Foss. Produced by WFMT, Chicago.

Jul 6 Lukas Foss conducts *Die Ehre Gottes*, by Beethoven; Brahms' Piano Concerto No. 2 in B-flat, with soloist Jorge Bolet; and Schumann's Symphony No. 2 in C.

Jul 13 Zdenek Macal is guest conductor. The program includes *Exeunt*, by Lukas Foss; Rodrigo's *Concerto de aranjuez*, in its version for harp and orchestra, with Nicanor Zabaleta, soloist, and Bruckner's Symphony No. 4.

Jul 20 Lukas Foss conducts Bach's Violin Concerto No. 2, with soloist Schlomo Mintz. Two Portraits, by Bartok. *The Chairman Dances* (world premiere) by John Adams; and Strauss' *Don Juan*.

Jul 27 Lukas Foss welcomes soloists mezzo-soprano Marlys Greinke, tenor Lee Henning, and baritone Richard Cohn in a performance of Stravinsky's *Pulcinella*. Also on the program is Stravinsky's *The Rite of Spring*.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

3:00 pm Music from Washington

A series of chamber music recitals from the Library of Congress, the Renwick Gallery, and the University of Maryland, as well as the Festival of American Chamber Music.

Jul 6 Harpsichordist Edward Parmentier performs works by Forqueray, Frescobaldi, Scarlatti and Bach.

Jul 13 Harpsichordist Elaine Comparone performs works by Handel, Bach, Persichetti and Scarlatti.

Jul 20 The Boston Camerata under the direction of Joel Cohen performs a program tracing the roots of American Music.

Jul 27 A Musical Offering performs music by Telemann, Vivaldi, Zelenka, Corelli and Boismortier.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Host Brian Freeman presents a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music from the Hearts of Space
Hosted by Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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MONDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz combined with features from Morning Edition, plus:

7:06 am **Russell Sadler's Oregon Outlook**

7:37 am **Star Date** A daily look at astronomical events.

7:58 am **Community Calendar**

8:35 am **Ask Dr. Science** (Duck's Breath Mystery Theatre)

9:00 am **Calendar of the Arts**

9:30 am **Bioregional Report** A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with major funding from the Carpenter Foundation.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

10:00 am-2 pm First Concert

*Jul 7 **MAHLER**: Symphony No. 1 ("Titan")

Jul 14 **VIVALDI**: Credo, for chorus and string orchestra

Jul 21 **ELGAR**: Serenade for Strings, Op. 20

Jul 28 **MENDELSSOHN**: Symphony No. 1 in C Minor, Op. 11

12:00 n KSOR News

2:00 pm St. Louis Symphony Orchestra

A series of 13 concerts by this exceptional American orchestra, conducted by Leonard Slatkin and distinguished guest conductors.

Jul 7 Leonard Slatkin conducts the world premiere of Joseph Schwantner's *A Sudden Rainbow*; and works by Rachmaninoff and Schubert. Bella Davidovich is soloist in Rachmaninoff's Piano Concerto No. 1.

Jul 14 Raymond Leppard is guest conductor of works by Berlioz and Tippett, as well as Lalo's Cello Concerto in D Minor, with soloist Lynn Harrell.

Jul 21 Raymond Leppard is guest conductor of Beethoven's "Eroica" Symphony, and works by Elgar and Britten.

Jul 28 Guest conductor Jiri Belohlavek directs Smetana's *Wallenstein's Camp*; Brahms' Symphony No. 4; and Berg's Violin Concerto, with soloist Josef Suk.

4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stenberg and Noah Adams co-host this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

*Jul 7 **MENOTTI**: *Sebastian*

Jul 14 **WEBER**: Piano Sonata in A-flat, Op. 39

Jul 21 **BOCCHERINI**: String Quintet No. 23 in D Minor

Jul 28 **GLAZUNOV**: Quartet for Saxophones in B-flat, Op. 109

9:00 pm The Mind's Eye

A series of dramatizations of great literary works.

9:00 pm We, the People

This new series of radio dramas, produced by Himan Brown, provides portraits of some of the men who created the U.S. Constitution.

Jul 7 **Shay's Rebellion** Ralph Bell stars in the story of Massachusetts farmer Daniel Shay, whose rebellion helped create the climate for the creation of the Constitution.

Jul 14 **George Washington** Pre-eminent among the heroes of the earliest days of the Republic was one man: a country squire, farmer, surveyor, a colonel — and our first president.

Jul 21 **James Wilson** Michael Tolan stars as the Scots-born lawyer James Wilson, a signer of both the Declaration of Independence and the Constitution.

Jul 28 **Patrick Henry** Hailing from the Commonwealth of Virginia, Henry was considered by Thomas Jefferson to be the greatest orator who ever lived; his support for the new Constitution was critical.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

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Elizabethan Theatre

Oregon Shakespearean Festival

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\$9 General Admission
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PRESENTED BY:
KSOR Listeners Guild and
The Oregon Shakespearean Festival

TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date

7:58 am Community Calendar

8:35 am Ask Dr. Science

9:00 am Calendar of the Arts

9:30 am July 1 - 5

Ante Meridian Special Reports: A Mountain Split in Two

During this week on Ante Meridian, a series of reports on the Navajo land resettlement at Big Mountain in Arizona. 10,000 Navajo Indians are being forcibly relocated in what on the surface appears an ancient land dispute between the Navajo and Hopi tribes, but which some say is really an attempt by powerful industrial interests to develop the Indians' mineral-rich land. The series is produced by Trebbe Johnson and is narrated by William Least Heat Moon, author of the best-selling book, *Blue Highways*.

9:45 am 900 Seconds

A public affairs program produced by KSOR. Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

Jul 1 KOECHLIN: Sonata for Cello and Piano

*Jul 8 GRAINGER: Works for wind

Jul 15 YSAÏE: Solo Violin Sonata No. 1 in G Minor

Jul 22 BRITTEN: Variations on a Theme by Frank Bridge

Jul 29 DUKAS: *La Peri*

12:00 n KSOR News

2:00 pm Cleveland Orchestra

A new season of broadcast concerts under Music Director Christoph von Dohnanyi.

Jul 1 Jahja Ling conducts Lutoslawski's *Funeral Music*; Mozart's Piano Concerto No. 25 in C, K. 503, with soloist David Buechner; and Brahms' Symphony No. 4 in E, Op. 98.

Jul 8 Christoph von Dohnanyi conducts a moving program, including Schoenberg's *A Survivor from Warsaw*, Op. 46, and *Friede auf Erden*, and Beethoven's Symphony No. 9 ("Choral"). Note: This program may begin early. Listen to First Concert for details.

Jul 15 Christoph von Dohnanyi conducts the Sinfonietta for Orchestra, by Zemlinsky; Mendelssohn's "Italian" Symphony; and the Symphony No. 2 by Schumann.

Jul 22 Semyon Bychkov conducts the Piano Concerto No. 1 in B-flat, Op. 23 by Tchaikovsky, with soloist Elisabeth Leonskaja; and Shostakovich's Symphony No. 5.

Jul 29 Yoel Levi conducts excerpts from Prokofiev's ballet, *Romeo and Juliet*; Schumann's Symphony No. 1 in B-flat, Op. 36 ("Spring"); and *La Valse*, by Maurice Ravel.

4:00 pm Horizons

Jul 1 **Sowing the Land: Vermont Farmwomen at Work** Women discuss the difficulties encountered when attempting to manage a farm.

Jul 8 **The New Immigrants** This audio portrait focuses on how the experience of being an immigrant has changed over the years.

Jul 15 **Children of Alcoholics** Despite impressive gains in recent years, children of alcoholics are still forgotten. This program examines how victims have survived or succumbed to alcohol.

Jul 22 **Vivian Fine: Portrait of an American Composer** Vivian Fine has been composing music for over 60 years. On this program she discusses her musical background and presents a premiere broadcast performance of a work composed over 50 years ago.

Jul 29 **The Pope Don't Know About This: Black Catholics** This program explores the impact blacks are having on the Catholic Church.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

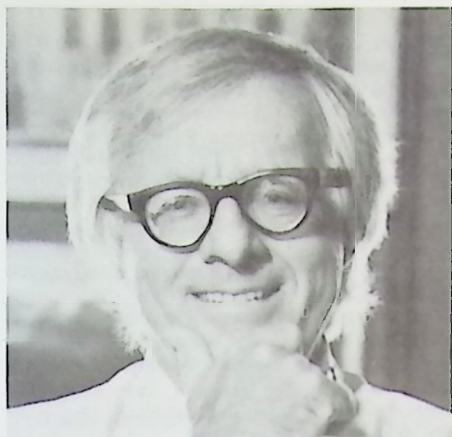
Jul 1 Composer Ellie Greenwich, whose hit songs include "Be My Baby," "Chapel of Love," and Tom Olbrich's favorite, "Leader of the Pack," talks about her work and the "all-girl" groups of the early 1960s.

Jul 8 Psychologist Robert J. Lifton discusses the survivors and perpetrators of the atomic bombing of Japan, the Nazi genocide of the Jews, and other modern holocausts.

Jul 15 Poet, playwright and essayist Amiri Baraka discusses his passage through Bohemianism, Black Nationalism and radical politics.

Jul 22 Popular comedienne Phyllis Diller tells Terry Gross how she made it in the male world of comedy.

Jul 29 Playwright and actor Wallace Shawn, who co-wrote and co-starred in the film "My Dinner with Andre," discusses theatre and the movies.



Bradbury 13 is heard Tuesdays at 9:30 pm

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Jul 1 MENDELSSOHN: Piano Quartet No. 1 in F Minor, Op. 2

Jul 8 BRAHMS: Double Concerto

Jul 15 TCHAIKOVSKY: Symphony No. 3 in D ("Polish")

Jul 22 BEETHOVEN: String Quartet No. 8 in E Minor, Op. 59

Jul 29 BARBER: Summer Music for Woodwind Quintet

9:00 pm July 1 To Be Announced

9:00 pm July 8 WarDay, Part I

A small group of survivors of a limited nuclear exchange between the U.S. and the Soviet Union struggles to cope with the first effects of radiation sickness, as the nation's medical establishment tries to recover from the loss of one third of its personnel.

Jul 15 WarDay, Part II

Five years later, two writers set out on a journey across America, and record the testimony of other survivors.

**9:00 pm The Price of Silence
Beginning July 22**

A repeat of the BBC production of Stephen Barley's espionage thriller.

Jul 22 The Alert The American Global Early Warning System announces an approaching Russian missile.

Jul 29 The Catch British agent Maxon goes to Toronto, where he meets Ellsberg, a wartime friend who later became an agent for the KGB.

9:30 pm Bradbury Thirteen

A repeat of the 13-part series of dramatizations of some of science fiction master Ray Bradbury's most stunning short stories.

Jul 1 The Ravine Terror strikes a small town, as three women face "The Lonely One."

Jul 8 Night Call, Collect An 80-year-old man, stranded on the abandoned planet Mars, is harassed mysteriously by a series of phone calls.

Jul 15 The Veldt Two lonely children's electronic playroom is transformed into a terrifying reality.

Jul 22 There Was an Old Woman A man in black waits for Aunt Tildy to die, but she has other plans.

Jul 29 Kaleidoscope An explosion flings seven men "like squirming silverfish" into the depths of space.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



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W E D N E S D A Y

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Bloomsbury Books, Ashland.

10:00 am First Concert

*Jul 2 GLUCK: Arias from *Paride et Elena*

*Jul 9 RESPIGHI: *Church Windows*

Jul 16 BEETHOVEN: Symphony No. 6
(*"Pastoral"*)

*Jul 23 BERWALD: Septet in B-flat Major

Jul 30 HUMMEL: Trumpet Concerto

12:00 n KSOR News

Includes the Bioregional Report, a series on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Jul 2 Cellist Yo-Yo Ma and pianist Emanuel Ax perform two cello sonatas: Op. 6 in F, by Richard Strauss; and Op. 65 in C, by Britten.

Jul 9 In the first of four programs featuring the world-renowned Gewandhaus Orchestra of Leipzig, Kurt Masur conducts Beethoven's Symphony No. 4 in B-flat, Op. 60.

Jul 16 Kurt Masur leads the Gewandhaus Orchestra in Beethoven's Symphony No. 5 in C.

Jul 23 Kurt Masur conducts Beethoven's Symphony No. 6 (*"Pastoral"*).

Jul 30 Kurt Masur conducts Beethoven's Symphony No. 7 in A, Op. 92.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Jul 2 Pianist Virginia Eskin joins Roland Nadeau to perform examples of the tango written by Darius Milhaud and Ernesto Nazareth, as well as excerpts from the Broadway musical *"Tango Argentino."*

Jul 9 Roland Nadeau and musicologist John Balme discuss Leonard Bernstein's musical *Candide*, and read from the original masterpiece by Voltaire.

Jul 16 Nadeau and Balme conclude their exploration of Bernstein's *Candide*.

Jul 23 Roland Nadeau discusses the factors which make Schumann's *Carnaval*, Op. 9 so "Schumann-esque."

Jul 30 Nadeau's guest is the Boston Symphony Orchestra's principal horn player, Charles Kavalovski.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Jul 2 Jazz critic and novelist Albert Murray discusses Count Basie's autobiography, *Good Morning Blues*.

Jul 9 Poet Ed Hirsch discusses and reads from his book *Wild Gratitude*.

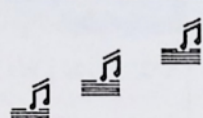
Jul 16 Bruce Graneth discusses and offers examples of some Eastern European jazz.

Jul 23 Author Gordon Zahn discusses Catholicism, pacifism, and his book, *In Solitary Witness*.

Jul 30 Studs talks with Mike Kline, a sociologist, oral historian and singer from West Virginia.



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



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5:00 pm All Things Considered

Local funds by Earl H. Parrish, M.D., Medford; John G. Apostol, M.D., of Medford; and Computerland of Medford.

6:30 pm Siskyou Music Hall

Jul 2 SCHUBERT: Octet

Jul 9 RESPIGHI: *Brazilian Impressions*

Jul 16 SCHUMANN: *Fantasie in C. Op. 17*

Jul 23 RODRIGO: *Concierto Madrigal*

Jul 30 BARTOK: String Quartet No. 1

9:00 pm Vintage Radio

Highlights of the best – and worst – of drama and entertainment in radio's "Golden Age."

9:30 pm NEW SERIES! What Ho! Jeeves

Set in a timeless England of Mayfair clubs and country house weekends, *What Ho! Jeeves* romps through 29 half-hour episodes chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever-resourceful valet, Jeeves. These special BBC adaptations of P.G. Wodehouse's immortal Jeeves stories star Sir Michael Horden as Jeeves and Richard Briers as Bertie, along with a stellar cast of British actors. This month begins the story "Right Ho, Jeeves."

Jul 2 Jeeves Loses His Grip To Bertie's astonishment, Gussie Fink-Nottle, newt-fancier, is in love, and on Jeeves' advice is prepared to attend a fancy dress ball in scarlet tights.

Jul 9 Aunt Dahlia A series of events leads to Gussie's invitation to Brinkley Court, where Angela has just broken off her engagement to Tuppy Glossop over his failure to appreciate her shark.

Jul 16 Getting Gussie Going Gussie Fink-Nottle wishes he were a newt, while Bertie strolls with Madeline Bassett speaking of love and aching hearts.

Jul 23 Anatole is Insulted Bertie advises Tuppy to feign loss of appetite to impress Angela, and similarly advises Aunt Dahlia, who hopes to touch her husband for several hundred pounds.

Jul 30 The Roasting of Tuppy Glossop Tuppy overhears a conversation and assumes the worst, until Bertie insists that, far from seducing Angeles in Cannes, he was actually in love with "that Bassett disaster."

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

Jul 2 Carla Bley talks about her unique sensibility and uses special aids to help listeners really hear her record, *Heavy Hearts*.

Jul 9 Grammy-award nominee Phil Woods talks about his quintet.

Jul 16 Producer/percussionist Ralph McDonald demonstrates how he uses rhythms to set up melodies.

Jul 23 Legendary guitarist Kenny Burrell talks about and demonstrates his sound on both acoustic and electric guitars.

Jul 30 Tenor saxophonist Scott Hamilton demonstrates his technique known as sub-tone playing.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

Britt Shakespeare River rafting Chata

Experience all the pleasures of the Rogue Valley this summer. See for yourself why so many visitors have made a visit to Chata a tradition. The Patio is open for cocktails, Continental dining, snacks and Chicago style stuffed pizza. No charge for sunsets!

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THURSDAY

*by date denotes composer's birthdate

6:00 am **Morning Edition**

7:00 am **Ante Meridiam**

10:00 am **First Concert**

*Jul 3 JANACEK: Sinfonietta

*Jul 10 ORFF: *Carmina Burana*

Jul 17 MILHAUD: Sonata for Flute and Piano

*Jul 24 BLOCH: Suite for Cello and Orchestra

Jul 31 VIVALDI: Concertino for flautino in C, R. 443

12:00 n **KSOR News**

2:00 pm **Music from Europe**

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Jul 3 Music by Pierre Boulez and Giuseppe Verdi from the 1985 Helsinki Biennale and the 1985 Ludwigsburg Festival.

Jul 10 The RIAS Chamber Choir, the Cleveland Quartet, and the Berlin Philharmonic perform works by Bach, Beethoven and Bruckner.

Jul 17 The Stuttgart Quintet, violinist Schlomo Mintz, the Barcelona City Orchestra and the Slovak Philharmonic perform works by Danzi, Bach, Prokofiev and Ravel.

Jul 24 Music by Handel, Simonis, Huber, Mozart and Falla is heard performed by the London Baroque Ensemble, the Belgian National Orchestra, the Sudwestfunk symphony, the Franz Liszt Chamber Orchestra, and others.

Jul 31 From the 1985 Helsinki Biennale, Steve Reich and his ensemble perform Reich's Sextet (1984). Also on the program, the Cleveland Quartet performs Dvorak's String Quartet No. 12; and Herbert von Karajan leads the Berlin Philharmonic in Schubert's Symphony No. 8.

4:00 pm **New Dimensions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by Soundpeace of Ashland.

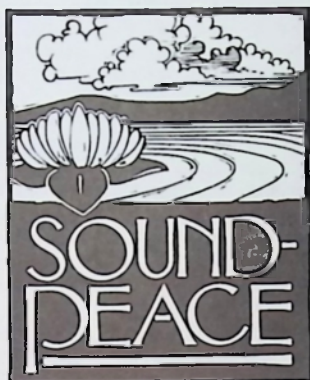
Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guajuato Way, Ashland.

Jul 3 J. Krishnamurti, in the second of two conversations, discusses love, greed, death, separation, violence, time, conflict and fear. Krishnamurti has much to say about the sources of our problems.

Jul 10 **Those Qualities Within Us** with Ruth Gendler. This Berkeley art therapist talks about imagery and creativity, and sheds new light on the search for the innate Quality in us all.

Jul 17 **Safe and Immune** with Steven Mizell. Greater understanding of the human immune system promises the most significant breakthroughs in medical care for the immediate future, according to Mizell. In this conversation Mizell provides some myth-shattering information about the role the immune system performs in protecting us from bacteria, cancer cells and allergens.

Jul 24 **The Alchemy of Awakening** with Gay Luce. Psychologist Gay Luce provides a synthesis of ancient and modern traditions encompassing everything from Afghan Mystery Schools to Zen Koans; Egyptian initiation rites to Navajo ceremonies, and Christian as well as Sufi Gnostic traditions.



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Jul 31 Christianity Anew with Matthew Fox. A provocative, fresh and original view of the Christian tradition challenges the status quo. Fox is a Dominican priest and scholar.

5:00 pm All Things Considered

Local funds by Earl H. Parrish, M.D., Medford; John G. Apostol, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

*Jul 3 JANACEK: *Taras Bulba*

*Jul 10 ORFF: *Catulli Carmina*

Jul 17 J.S. BACH: Concerto for Three Harpsichords and Strings in D Minor

*Jul 24 BLOCH: String Quartet No. 2

Jul 31 MOZART: Clarinet Quintet, K. 581

7:30 pm Ashland City Band

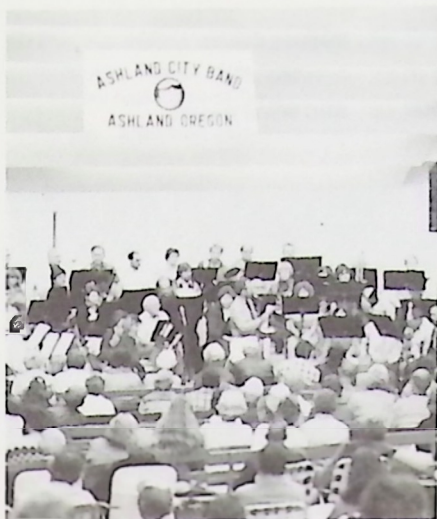
Another summer of concerts by the Ashland City Band, conducted by Raoul Maddox. Join us for a summer tradition, live from Lithia Park. Hosted by Dennis Sherwood.

9:00 pm Chautauquai

SOSC English professor Erland Anderson, Todd Barton, Deborah Arsac and Shirley Patton of the Oregon Shakespearean Festival, and KSOR's T. America Shoaramp host this program of readings, dramatizations and interviews.

9:30 pm Bloomsday on Broadway

A summer tradition on KSOR. Joyce fans can enjoy readings of Joyce's works by some of America's finest actors, recorded June 16, 1986 ("Bloomsday"). Participants in this year's performance are Academy Award-winner William Hurt, Fritz Weaver, Tammy Grimes, Estelle Parsons and Anne Meara.



Ashland City Band Thursdays at 7:30 pm

Funded by Windmill's Ashland Hills Inn

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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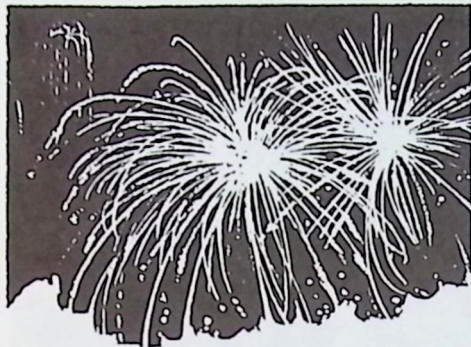
Daily 9 am - 9 pm

482-2808

FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition
7:00 am Ante Meridian
9:45 am BBC World Report



July 4th Specials

Spend your July 4th holiday with KSOR for an entire day of programs featuring American music.

10:00 am American Music Festival '86

A wide variety of music by American composers performed by American symphonies, choral groups and military bands.

12:00 Noon Ashland City Band Live from Lithia Park, join us for an Ashland tradition: the Ashland City Band, conducted by Raoul Maddox, performs its July 4th program, including many favorite American marches.

2:00 pm American Music Festival '86 continues.

6:30 pm A Capitol 4th: 1986 The annual celebration at the U.S. Capitol by the National Symphony Orchestra conducted by Mstislav Rostropovich, with guests pianist Andre Watts and vocalist Sarah Vaughan. The program includes a premiere performance of a work composed for this performance by Henry Mancini.

10:00 am First Concert

Jul 4 Pre-empted by July 4th specials

Jul 11 SCHUBERT: Sonata for Arpeggione and Piano, D. 821

***Jul 18 BONONCINI:** Sinfonia No. 10 in D

***Jul 25 CASELLA:** *Paganiniana*

12:00 n KSOR News

Includes the Northwest Report, Steve Forrester's weekly summary of developments in Washington D.C., which affect the Northwest.

2:00 pm A Musical Offering

Beginning July 11

During the summer months, KSOR presents this series of performances by outstanding chamber ensembles, dedicated to recreating the atmosphere and ambience of early music as it was first heard.

Jul 11 The musicians of Swanee Alley perform popular tunes for voices and viols by Holborne, John Johnson, and other 16th-century composers.

Jul 18 The early music ensembles Concert Royal performs music from 18th-century France, including works by LeClair, Blavet, Boismortier, and Clerambault.

Jul 25 The Smithsonian Chamber Players perform music of the French High Baroque period, including works by Couperin, Marais, Clerambault, and Boismortier.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Jul 4 Herman Foster Active on the New York jazz scene for years, got his first job at age 11 a gig with Fats Waller. Here Foster tells Marian about his career and influences, and joins in a spirited session of solos and duets.

Jul 11 Composer Cy Coleman who has been called "a permanent gem in Broadway's musical crown," reminisces about his early years as a cocktail pianist in New York, and joins in several of his own tunes, including "The Best is Yet to Come."

Jul 18 Stanley Cowell demonstrates his highly personal sound, and brings an African thumb piano to his session with McPartland for a performance of "Watergate Blues" and "Stella."

Jul 25 Johnny Guarnieri plays "Maple Leaf Rag," "Taking Chopin in Stride," and "My Funny Valentine," and joins Marian in several duet performances.

5:00 pm All Things Considered

Local funds by Earl H. Parrish, M.D., Medford; John G. Apostol, M.D., Medford; and Computerland of Medford.

6:30 pm **Siskiyou Music Hall**

Jul 4 Pre-empted by July 4th specials

Jul 11 GRIEG: Violin Sonata No. 1 in F

Jul 18 SCHUMANN: *Kinderszenen*

Jul 25 SIBELIUS: Symphony No. 3 in C.
Op. 52

8:00 pm **New York Philharmonic**

Jul 4 Erich Leinsdorf conducts Variations on a Theme by Haydn, by Brahms; Martinu's Symphony No. 4; Leinsdorf's arrangement of Stravinsky's *Baiser de la Fee* Suite; and excerpts from Berlioz's opera, *The Damnation of Faust*.

Jul 11 Erich Leinsdorf leads the Philharmonic in a performance of Bruckner's Symphony No. 6, as well as works of Weber and Hindemith.

Jul 18 Charles Dutoit is the conductor and Andras Schiff is piano soloist in a program of works by Mozart, Honegger, Dohnanyi and Ravel.

Jul 25 Four Philharmonic players, co-principal trumpeter Philip Smith, principal hornist Philip Myers, flutist Renee Siebert and violist Paul Neubauer, are featured in a per-

formance of works by Molter, Hindemith, Griffes and Berlioz. Zubin Mehta conducts.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Jul 4 Trombonist Jim Pugh and the Jim Pugh Ensemble are featured in a performance recorded in Glassboro, New Jersey.

Jul 11 The Fred Hersch Quintet is featured in a program recorded at The Blue Note in New York City.

Jul 18 An exciting program of new jazz by the Craig Harris Quintet, which includes Harris on trombone, Ronald Shannon Jackson on drums, Bob Stewart on tuba, E.J. Carroll on trumpet, and Don Byron on clarinet.

Jul 25 The Ron Bush and Roy Valente Double Vibraphone Ensemble is heard in a concert recorded at Cain Park in Cleveland Heights, Ohio.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

PROBLEM DRINKERS KNOW EVERY EXCUSE.

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Roseburg, Oregon 97470

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SATURDAY

*by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:30 am Diana Coogee Commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Jul 5 Alternate Masters Different takes of the same record by Teddy Wilson, Mel Powell and Coleman Hawkins.

Jul 12 Kansas City Combos Members of the Count Basie band recording under the name of the Kansas City Five, Six or Seven.

Jul 19 Early Glenn Miller Recordings made in the formative days of the Miller Band, including "In a Little Spanish Town," and "I Got Rhythm."

Jul 26 Parallels Two recordings each of "Down Home Rag," "Twilight in Turkey," and "I Ain't Gonna Play No Second Fiddle," done by Chick Webb, Bessie Smith, Tommy Dorsey, and others.

10:00 am Micrologus

Dr. Ross Duffin hosts this weekly survey of medieval, renaissance, and baroque music.

11:00 am NPR World of Opera

Complete operatic productions from some of the world's finest cultural centers from Saint Louis to Stockholm are featured in these programs hosted by Fred Calland.

Local funding provided by Sun Studs of Roseburg.

Jul 5 Theodora by George Frederick Handel. Nicholas Harnoncourt conducts the Concentus Musicus of Vienna in this production of Handel's operatic tale of the martyr Theodora.

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

Send your contribution now!

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Jul 12 The Woodlanders by Stephen Paulus. The Opera Theatre of St. Louis stages Paulus' romantic tragedy of unrequited love.

Jul 19 Crispino e la Comare by Luigi and Frederico Ricci. A 19th-century comedic tale of a man who learns the true values of wealth is presented by Italy's RAI Symphony Orchestra and Chorus in Turin.

Jul 26 Capriccio by Richard Strauss. Felicity Lott, Richard Stilwell, and Evelyn Lear sing the leading roles in Strauss' opera, which asks the question, "Which is more important, words or music?"

3:00 pm San Francisco Symphony

Another 26-week season of concert broadcasts featuring the San Francisco Symphony with its new Music Director, Herbert Blomstedt.

Jul 5 Edo de Waart conducts Vaughan Williams' *Fantasia on a Theme* by Thomas Tallis; Britten's *Serenade* for Tenor, Horn and Strings; *Plump Jack*, by Getty; and the Ravel orchestration of Mussorgsky's *Pictures at an Exhibition*.

Jul 12 Alexander Schneider conducts Mozart's *March No. 1*, K. 355; *The Four Seasons*, by Vivaldi, with violinist Ani Kavafian; and the *Symphony No. 45*, by Haydn.

Jul 19 Edo de Waart conducts Weber's *Euranto* Overture; Beethoven's *Piano Concerto No. 1*, with soloist Ken Noda; and *Harmonielehre*, by John Adams.

Jul 26 Wolfgang Sawallisch conducts *Im Sommerwind*, by Weber; Mozart's *Piano Concerto in E-flat*, K. 482, with soloist Richard Goode; and the *Symphony No. 4*, by Brahms.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc.; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

This summer in Eugene

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Saturdays and Sundays
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Cleaning

Cleaning.

a hot-dead day today

Eighty-eight in the shade, let's call it cool.

It's wearying to be a swine, my brother tells me.

Oh, and Aye.

Three-quarters of a torn scrap of paper

a survivor of how many purges?

saying, "I love you" — ah, that's why.

"have a great forever" it ends, "Laura."

As if you knew — as if you knew

I'd not see you again

I reflect on who I'd be to have passions like small, rhythmic

ripples, the kind a pebble thrown in the pond makes

instead of these predictably random tsunamis.

please don't leave me behind, stars.

I hear the old Call. Please wait —

I'm Coming.

Paul Dirac says,

it is more important to have beauty in one's equations than to have them fit experience.

Back to the paper-pile, though.
Scraps of me, of past me's, of memory
I summon forth for a final jettisoning
stories, laughings, weepings.
Emptiness and wailings of a broken heart.

All in words, only earlier scribbled.
No Wonder Moral Superiority is Rare.
Who wants to clean?

Louis Glassy of Ashland, a clerk in the U.S. Naval Reserve, has studied at Southern Oregon State College, and is working ("though slowly") toward a doctorate in mathematics. He sees the "central problem, question, and answer to 'life' is our sense of connection — or separation — with people around us, especially those we love."

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9am and Noon

- 1 thru 3 Exhibit: Robin Thompson, drawings depicting a humorous view of a Korean's life in Oregon**
Mon-Fri 8am-3 pm. Central Hall Gallery
Southern Oregon State College
(503) 482-6386 Ashland.
- 1 thru 6 Exhibit: Carol Hausser, Watercolors; Charles Nathan, Sculpture; Jerry Baron, Acrylic Paintings.**
Tues-Fri 11-5 pm, Sat-Sun 12-4 pm
Coos Art Museum, 235 Anderson Ave.
(503) 267-3901 Coos Bay.
- 1 thru 6 Oregon Bach Festival**
University of Oregon and
Hult Center for Performing Arts
(503) 687-5000 Eugene.
- 1 thru 11 Exhibit: "The Human Side of Energy: Stories from Rosebud County" Photographic Essay by Wes Chapman of industrialization in rural Montana town.**
Mon - Fri 8-5 pm
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6461 Ashland.

- 1 thru 19 Exhibit: Original Prints by John Paul Morgan**
Show commences with a catered wine and cheese gala, 6-8 pm
Second Street Gallery
230 Second Street, Old Town Bandon
(503) 347-4133 Bandon.

- 1 thru 26 Exhibit: Nelson Sandgren, watercolors, oils, drawings & lithographs; Lillie Rhorer, oils.**
Tues-Sat. 12-4 pm, free admission
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 Grants Pass.

- 1 thru 31 Plays: The Tempest by Shakespeare; Bertolt Brecht/Kurt Weill's Threepenny Opera; Philip Dunning and George Abbott's Broadway; and Eric Overmyer's On The Verge in the Angus Bowmer Theatre. Steve Metcalf's Strange Snow and Ronald Ribman's Cold Storage at the Black Swan. Measure for Measure, As You Like It, and Titus Andronicus by Shakespeare on the Elizabethan Stage.**
Oregon Shakespearean Festival
(503) 482-4331 Ashland.

- 1 thru Aug. 26 Ballet-in-the-Park**
Mondays at 7:30 pm. Free
Butler Bandshell in Lithia Park
State Ballet of Oregon
(503) 482-0913 Ashland.



Duck's Breath Mystery Theatre - Monday, July 14 at 8 pm on the Elizabethan Stage in Ashland. For tickets call the OSFA Box Office at 482-4331.

- 1 thru Aug. 30 **Melodrama: Deadwood Dick.** 8 pm Fridays & Saturdays. Oakland Gaslight Players Washington School Gym (503) 459-9797 **Oakland.**
- 1 thru Aug. 30 **Melodrama: Love in a Gypsy Camp** by Karen Fitch celebrates 20th season. Saturdays at 8 pm. Reservations at the Coquille Stationery. Sawdusters of Coquille, P.O. Box 51 (503) 396-4563 **Coquille.**
- 1 thru Sep. 28 **Exhibit: "Picture That"** Exhibit of children's books and book illustrations. 10 am - 5 pm daily Jacksonville Children's Museum 206 N. Fifth Street (503) 899-1847 ext. 227 **Jacksonville**
- 1 thru Sept. **Photo Exhibit: "Ashland Residences," an architectural history.** Hours: Tues-Sat. 1-5 pm Southern Oregon Historical Society Chappell-Swedenburg House Museum Plunkett Center, SOSC Campus (503) 488-1341 **Ashland.**
- 1 thru Sept. 1 **Living History Programs:** Costumed volunteers take the roles of members of one of Jacksonville's most important families to illustrate their lives and effect on the community. 1-5 daily. Southern Oregon Historical Society Beekman House, 452 E. California St. and Beekman Bank Corner of Third and California (503) 899-1847 ext. 219 **Jacksonville**
- 1 thru Oct. 31 **Exhibit: "Brotherly Lust"** theme of paintings, prints, and other art on this season's Shakespeare's plays. Daily 10-6; closed Tues. Admission includes gallery talks. Shakespeare Art Museum, 460 B Street (503) 488-0332 **Ashland.**
- 1 thru Dec. 31 **Anniversary Exhibit: "Life Begins at 40"** Highlights from the Southern Oregon Historical Society 10-5. Jacksonville Museum Courtroom (503) 899-1847 **Jacksonville**

110th In the shade



- 1 3, 9, 12, 16, 26, 29 & Aug. 9, 19, 23 **Play: 110th In the Shade** Doors open 7 pm. Play at 7:30 pm. Full service bar & hors d'oeuvres. Gold Beach Summer Theatre, Curry County Fairgrounds Main Building (503) 247-7526 **Gold Beach.**



Tee A. Corinne's FAMILY

Family, a series of mixed media drawings by Tee A. Corinne, will be exhibited at On The Wall Gallery in Medford from July 8 through August 16, along with related photographs and serigraphs.

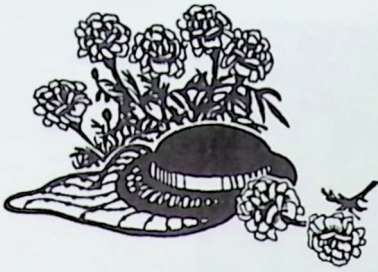
Family explores the artist's connections to her biological and chosen families. Some images deal with myths like "Saint Grandad", "My Father as a Demon Lover" and "Momma Madonna". Others, such as "The Writer Emanating Her Books" and "Becoming the Dark Stranger in My Own Past," depict the process of creating. The theme of death and re-birth occurs in "The Flowers of My Grandmother's Death Have Freed Us All" which the *New York Times* in February referred to as "a narrative miniature that abstracts universes."

In a remarkable series of photographs, a woman's face changes between eighty-seven and ninety-seven. Corinne says of this work, "In order to hold onto my grandmother, who seemed always on the edge of dying, I began taking pictures. The record I have is of growth and change, ebb and flow, and finally a disconnecting from the material world."

The show is a series of dialogues between the artist's present, her own past and the mysterious pasts of others which have reached her in the form of family stories.

On The Wall Gallery is located at 217 E. Main Street in Medford.

A reception for the artist will be held Friday, July 11, from 7 - 9 pm.



- 2 5, 8, 10, 15, 17, 19, 23, 30 & Aug. 2, 6, 21
Play: The Effect of Gamma Rays on Man-in-the-Moon Marigolds Doors open at 7 pm, play starts at 7:30 pm
 Full service bar & hors d'oeuvres
 Gold Beach Summer Theatre
 Curry County Fairgrounds
 Main Building
 (503) 247-7526 **Gold Beach**



- 3 thru 7 **Musical Theatre:**
"Ain't Misbehavin'"
 8:30 pm Peter Britt Gardens
 Britt Festivals
 (503) 773-6077 **Jacksonville.**
- 4 **Workshop Fee Due: Nationally recognized painter/illustrator and world traveler, Earl Thollander, gives a Drawing Workshop Aug. 4-8. Fee \$135.**
 For information write or call
 Rogue Gallery, 8th & Bartlett,
 P.O. Box 763
 (503) 772-8118 **Medford.**
- 4 **"Old Fashioned Independence Day"**
Slide Exhibit on Lithia Park
 1-5 pm, Southern Oregon Historical Society, Chappell-Swedenburg House Museum
 (503) 899-1847 **Ashland.**
- 4 5, 11, 12, 18, 19 **Play: Talley's Folly**
 8 pm On Broadway Theatre
 226 S. Broadway
 (503) 269-2501 **Coos Bay**
- 4 11, 18, 25 **Dinner Theatre Variety Shows**
 Doors open at 7 pm
 Full service bar available.
 Gold Beach Summer Theatre
 Curry County Fairgrounds
 Main Building
 (503) 247-7526 **Gold Beach**

- 6 **Art of Seeing: Honing Your Visual Skills**
Wally McCamant, local artist, 2-5 pm
 To register call the Bay Area
 Chamber of Commerce
 (503) 269-0215 **Coos Bay**
- 6 **Jefferson Acoustic Musicians**
Business meeting, JAM session & potluck
 for music lovers and musicians
 5:30 in members' homes
 Info at Truth Music
 (503) 884-9811 **Klamath Falls**
- 7 **Class: Novelty Dyeing with Wool**
Instructor, Dona Zimmerman.
 Mon 10-4, Pre-registration required.
 The Websters, 10 Guanajuato Way
 (503) 482-9801 **Ashland.**
- 7 thru 11 **Workshops: watercolor, demonstrations, How-to-do-it better, drawing, painting on location.**
 Geared especially for teachers.
 9 am-4 pm The Greenspring Clearing
 11600 Hwy 66 (next to Greensprings Inn)
 (503) 488-0576 **Ashland.**
- 7 thru Aug. 1 **Acting Classes**
 Mon & Wed. 10-12 pm ages 7-10
 Tues & Thurs 10-12 pm ages 11-17
 Mon & Wed 7 pm-9 pm adults
 Summer Theatre Festival
 c/o On Broadway Theatre.
 226 S. Broadway
 (503) 269-2501 **Coos Bay**
- 8 **Jury Day, Accepting Fiber Art Work**
 10 am-6 pm. The Websters
 10 Guanajuato Way.
 (503) 482-9801 **Ashland.**
- 8 thru 29 **Exhibit: Miwako, Watercolor; Hiroshi Ogawa, Stoneware.**
Reception: Fri., July 11, 7-9 pm
Umpqua Valley Arts Association
 1624 W. Harvard, P.O. Box 1542
 (503) 672-2532 **Roseburg.**
- 9 **Books and Bagels**
 12 pm in the Library
 Umpqua Community College
 (503) 440-4600 **Roseburg.**
- 9 & 10 **"Gold Beach/Rogue River Mail Boat Trip Historical Bus Tour"**
 Sponsored by Southern Oregon Historical Society 8 am-4:30 pm
 Reservations required.
 Contact Marjorie Edens
 (503) 899-1847 **Ashland.**
- 10 **Meeting: Handspinners Guild**
 10 am Umpqua Valley Arts Center
 1624 W. Harvard Boulevard
 (503) 672-2532 **Roseburg.**
- 10 **Book Discussion Group**
 5:15-6:15 pm Sponsored by
 Douglas County Library at
 Douglas County Courthouse, Rm. 101
 (503) 440-4310 **Roseburg.**

- 10 thru 13, 17-20, 24-27 & 31-Aug. 3
Dinner Theatre: Thriller/drama
Wait Until Dark 6:30 pm
 Dorothy Stolp Center Stage
 Southern Oregon State College
 (503) 482-6348 Ashland.
- 11 & 12 **Poetry Writing Workshop:**
Roger Weaver of University of Oregon
 7-10 pm, Fri.; 9-4 Sat.
 Southwestern Oregon Community College
 (503) 888-2525 Coos Bay
- 11 12, 18, 19 **Play: Dead Ringer**
Lunch-Time Theater 12:15 and 1:15 pm
 On Broadway Theatre, 226 S. Broadway
 (503) 269-2501 Coos Bay
- 12 **Concert: Del and Carl Rey**
"The Blues Gators" 8 pm, Harbor Hall
 210 East Second Street
 (503) 347-9712 Bandon
- 13 **Meeting: Watercolor Society**
 2 pm Umpqua Valley Arts Center
 1624 W. Harvard Blvd.
 (503) 672-2532 Roseburg.
- 14 **Meeting: Umpqua Valley Quilter's Guild**
 10 am Umpqua Valley Arts Center
 1624 W. Harvard Boulevard
 (503) 672-2532 Roseburg.
- 14 **Class: Intermediate Spinning**
Instructor: Dona Zimmerman
 Mon 10 - 6 Pre-registration required.
 Open daily, 10 am - 6 pm
 The Websters, 10 Guanajuato Way
 (503) 482-9801 Ashland.
- 16 thru Aug. 15 **Exhibit: Burl Brim**
Watercolors Mon - Fri. 8 am - 5 pm
 Stevenson Union Gallery
 Southern Oregon State College
 (503) 482-6465 Ashland.



Foxfire Sunday, July 20 at 12:30 pm
at the Oregon Coast Music Festival.
Concert in North Bend Park.

- 18 **Dinner theatre opening: "A Night at Versailles,"** catered by Rich Iverson featuring French cuisine & strolling musicians. Dinner at 6:30 pm. Play at 8:
The Doctor in Spite of Himself
 Moliere's comedy newly translated and directed by Mark Tierney. Presented by Bandon Playhouse.
 Harbor Hall, 210 Second Street, Oldtown
 Ticket Reservations at
 (503) 347-9012 Bandon.
- 19 25 & 26 **Play: The Doctor in Spite of Himself** Moliere comedy translated by Mark Tierney. 8 pm
 Bandon Playhouse presentation.
 Harbor Hall, 210 Second Street, Oldtown
 Ticket reservations at:
 (503) 347-9012 Bandon.

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- 19 thru 21 **Dance: Waves**
8:30 pm Peter Britt Gardens
(503) 773-6077 **Jacksonville.**
- 19 & 20 **Open House: "The Willows"**
Tours of historic Hanley Farm Home
by Southern Oregon Historical Society
1-5 pm The Willows Living History Farm
1053 Hanley Road
(503) 899-1847 **Central Point**
- 20 **Oregon Old Time Fiddlers Jam Session**
2 pm Klamath County Fairgrounds
(503) 883-2427 **Klamath Falls**
- 21 **Class: Wool Felting - Hat Project**
Instructor: Dona Zimmerman
Mon 9 am-12:30 pm Pre-registration
required. Open daily 10 am-6 pm
The Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 21 **Class: Wool Felting - Vest Project**
Instructor: Dona Zimmerman
Mon 1 pm-4 pm Pre-registration
required. Open daily 10 am-6 pm
The Websters
(503) 482-9801 **Ashland.**
- 21 and 26 **Class: Making Pineneedle**
Baskets, Instructor: Brigitte Gesicke
Mon, July 21 10 am-3 pm
Sat., July 26 10 am-3 pm,
Pre-registration required.
Open daily 10 am-6 pm
The Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland.**

- 21 thru 23 **Workshop: "Tidepools, Sand**
Dunes and Mussel Feast"
Southwestern Oregon Community College
(503) 888-2525 **Coos Bay**
- 22 thru 24 **Learn to Draw (A.R.T.)**
Workshop: Melanie Schwartz
Southwestern Oregon Community College
(503) 888-2525 **Coos Bay**



- 22 24, 31 & Aug 5, 7, 21 **Play: Black Comedy**
Doors open 7 pm, play starts at 7:30 pm
Full service bar and hors d'oeuvres
Gold Beach Summer Theatre
Curry County Fairgrounds, Main Building
(503) 247-7526 **Gold Beach**
- 22 thru Aug. 24 **Exhibit: Three Centuries**
of Japanese Woodblock Prints
Reception: Tuesday, July 22, 5:30 pm
Hours: Tues - Fri 11-5; Sat - Sun Noon-4
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay**
- 23 **Book and Breakfast** 6:30 am
Sponsored by Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg.**
- 24 **Meeting: Umpqua Valley Weavers Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 25 thru 28 **Bluegrass Festival**
6:30 pm Peter Britt Gardens
Britt Festivals
(503) 773-6077 **Jacksonville.**



Queen Ida at Britt

26 Class: Raising Sheep for Wool
Instructor: Dona Zimmerman and Kent Erskine Sat 9 am-4 pm
Pre-registration required
Daily 10 am-6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland.**

27 Author's Tea
Sponsored by Friends of the Library
Douglas County Library
(503) 440-4311 **Roseburg.**

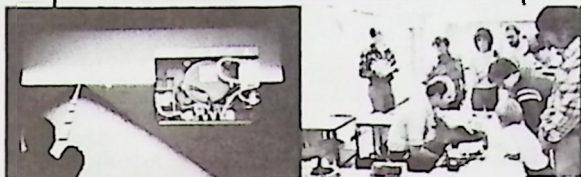
27 Play: Snoopy "Look Alike" Contest
3:00 pm On Broadway Theatre
226 S. Broadway
(503) 269-2501 **Coos Bay**

27 Exhibit: "Claire and Mary Hanley Contributions to Southern Oregon Historical Society," 11 am-4 pm
The Willows Living History Farm
1053 Hanley Road
(503) 899-1847 **Central Point**

27 and 28 Class: Knitted Pattern Stitches
Instructor: Lucy DeFranco
Sun. 10 am-2 pm; Mon 10 am-2 pm
Pre-registration required
Open daily 10 am-6 pm
The Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland.**

28 Class: Marketing Your Fibers and Fiberart Products
Instructor: Dona Zimmerman
Mon. 7-10 pm; Pre-registration required
Open daily 10 am-6 pm
The Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland.**

29 thru Aug. 16 Exhibit: Billie Miracle, drawings and woodblock prints; Rob Gisher, oil on paper and collage; Pre-Colombian Art, sculpture.
Tues - Sat 12-4 pm Free
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass**



31 Entry Deadline: Multi-Image Festival
Thirteen categories. Sanctioned by Assn. for Multi-Image International.
Show competitions Thurs. & Fri.
Awards on Saturday. For information, contact South Coast Multi-Image Festival
Southwestern Oregon Community College
1988 Newmark, Coos Bay, OR 97420
(503) 888-2525 ext. 266 **Coos Bay**



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Guide Arts Events Deadlines

September Issue: July 15

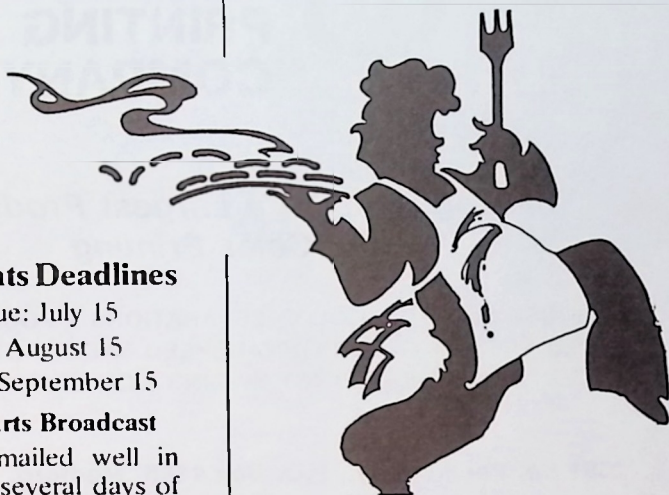
October Issue: August 15

November Issue: September 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.



Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Star Date

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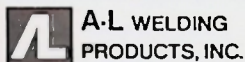
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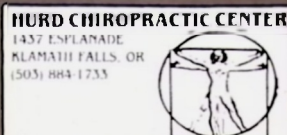
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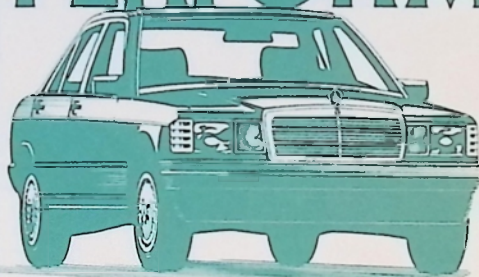
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